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PACKAGE
TRIPS 1958
TOEUROPE
PACKAGETRIP TO EURO
PEIN 1958

BRUSSELS' INTERNATIONAL POSITION
Loire Valley HERMES
Baths of Carcassonne Lucerne
La Côte d'Amur Lisbon
PROSCIUTTO & aperitif GLEN
Epidaurus EXPRINTER Franc

EUROPE 1958
HA SLE
RA P PEN Package Trips To Europe In 1958
ZE L LER PACKAGE TRIPS 1958
ALPENBITTER & KALVERSTRAA
T & COCHINILLO TRIPS TO EUROPE IN
EUROPE IN 1958 1958



EUROPE IN
1958 1958



I. MEDITERRANEE TYROL
Hostaria dell'Orso Portmeirion
KALA MA RA KIGLY
PTO TB K DJURGA
RDEN SC HI LILLING
Via Condotti Chenonceau Delos
HYDRA OCT 19 RIJSTTAfel
LYNTOS OBERRAMER
DEPTA MI GAUZAMBRA
HELANG ELO DOLMADAS
MOSELLE COPENHAGEN
VAL Val St Lambert SPEZIALITATEN TRAFIK
Golden Arrow CARCASSONNE

REPRINTED FROM CHARM MAGAZINE JAN 1958 / ART DIRECTOR CIPE PINELES / ARTIST ELLEN RASKIN

Design is the basis of creative typography. Whatever the medium, message or technique only a heightened sense of design in typography will raise the work from craftsmanship to the level of art. This is our belief. It is the basis of our achievement, the discipline of our daily work, and the guarantee of our future.

ST. JAMES LUFTHANSA
Orient Express Beaujolais
FON TAI NEBLEAU
PIA ZZ Ad'ESPA
NA ARE SINATOR
astro Zuider Zee Wagon-lit
KLM SAS JULY 14 CHIPEN IBERIA
Düsseldorf/Benrath Castle
MONTPARNASSIE &
HOLLAND FESTIVAL Tivoli Gardens KROGS FISKE RESTAURAAT Drachma GUMPOLD KIRCHNER Simplon-Orient SAL

GUIDE MICHELIN KARLSBADER KAFFEE
Garmisch-Partenkirchen Paella Akvavit Escargots
WIENER RATHAUS KELLER RIESLING MAIDENHEAD
FRO N TO N RE C OL
ETO SI NN S BRU C KM
YCE N AEW HIT E HAL
Sacré Coeur Lederhosen Kitzbühel Harrod's Kolf
BRUSSELS' WORLD'S FAIR
Velasquez Marché aux Puces Smörgasbord Gstaad
PALAIS DES BEAUX-ARTS ARMAGNAC

AUTHENS LEIDS SEESTRA
Henley Regatta Gross Glod
BOUR NE MO UT
MOR IT ZO ST
ALMS T TO RG LO
Klosterneuburger Ringen
STARLIN ER ORE APRIL 17
ANTIFASTO LIMERICK 1958
ZIEBRUGGE BOUTIQUE
BRITANNI PFENNIG
Simplon-Orient SAL

Lester Rossin Associates Inc.

369 Lexington Avenue, New York, N. Y. MURRAY HILL 3-9729

DISTINCTION

40 BESTS International Poster Annual
5 BESTS in AIGA Annual, **16 BESTS** NYC
Art Directors Show, **162 BESTS** in 15 Annual
Art Directors Show

DEPENDABILITY

In the past twelve months we have designed and produced art for **2102** advertisements, **1894** mailing pieces and **631** point-of-sale units

a completely integrated staff:

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A R T D I R E C T I O N

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

Let's not be chicken . . .

The pressure is on. In some agencies and some studios 1957 seems like a golden era. And one that's gone. The economic pressure is on, only slightly compared to the pressure that a "hair curling" depression would bring. But it is pressure enough to bring some ugly practices to the surface.

Some buyers—ADs, ad managers, art buyers—are telling their suppliers: "We won't pay for overtime." This is supposed to be a way to save money, stretch budgets. It is just fine if the same client doesn't demand overtime service. But the client who now won't pay for overtime, still turns in work at 5 PM, wants it by noon the next day. The studio has to pay night rates and overtime to its staff, must bill for it. The two-way squeeze this kind of buyer is putting on his supplier is cheap stuff. It not only is taking unfair advantage of a tight situation, but it's swinging a low blow at talent that has long made the buyer look good. It is poor business. Such chicken-hearted buyers should protect their suppliers, because these suppliers are part of their own creative team.

Another cheap practice coming to the top again, is taking 2% for cash off an artist's bill. It is common practice to take 2% for payment within 10 days for merchandise. But not for labor nor talent. And the same chickens who are taking the 2% off talent billings don't even pay in 30 days, much less ten.

We shudder to think what practices a worsening economy might bring to the fore. We urge ADs, art buyers, ad managers and sales promotion managers to economize legitimately, but not to put an unethical squeeze on talent simply because talent is not in a position to fight back. We think the buyer has an obligation to uphold the ethics of the field in slow times as well in prosperity. ●

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We,

too,
are.
.going
into
orbit!

HARRY WYSOCKI

There's so much excitement around our place these days it could be confused with Cape Canaveral . . . except that we don't misfire!

McNamara Brothers, Inc. is being reorganized on a different structural basis. Illustration, mechanical illustration, layout and design, lettering, etc. are being set up as units, separated as groups, integrated as a company.

This unit system brings men in the same fields closer together in order that they may inspire, assist, stimulate and compete with each other. Art is never more fun, nor more effective than when there is an enthusiastic exchange of ideas.

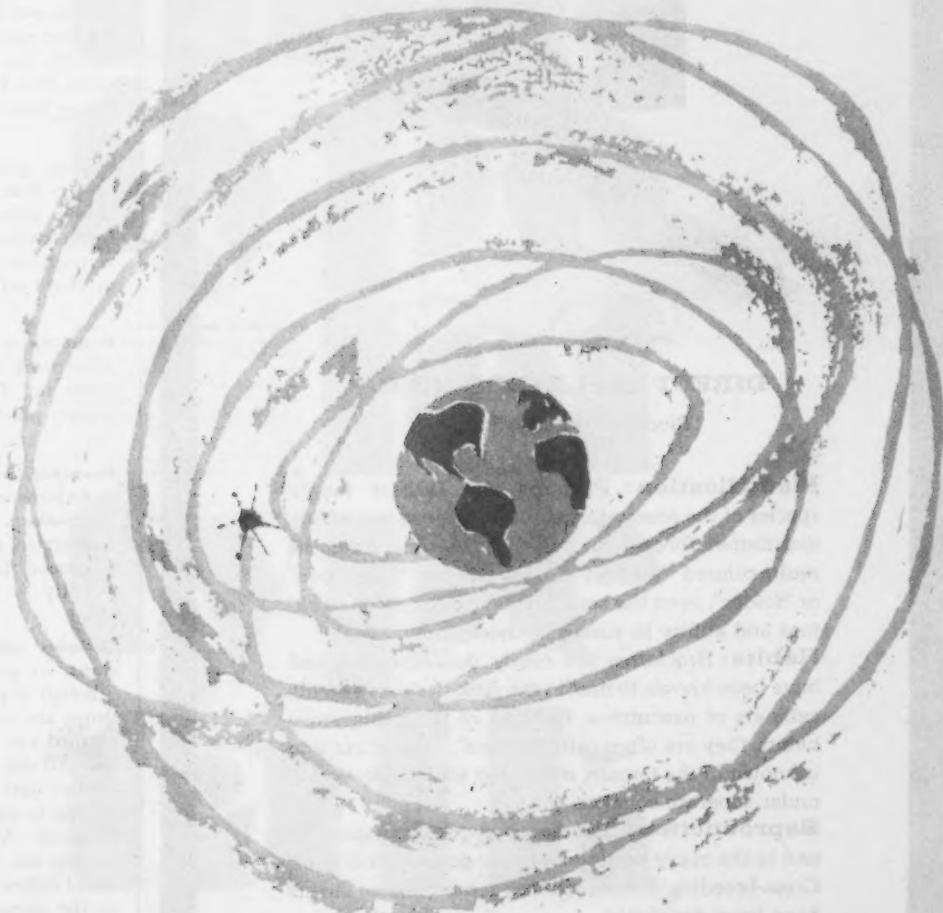
There is an emphasis on illustration and we are bringing many great new talents to Detroit to meet the increasing demand for more quality and versatility. All of the other units have been strengthened in similar fashion.

In stressing illustration, we are expanding our own photo studio and dark room facilities for the use of our illustrators. In conjunction with that we are enlarging our reference library and prop room which will be second to none.

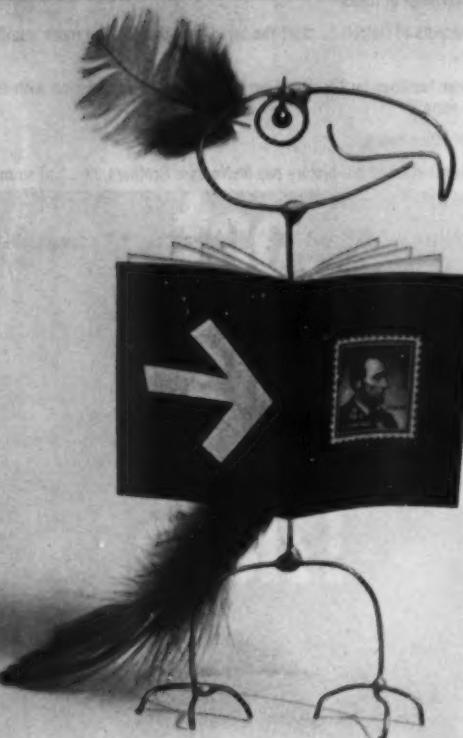
These moves have necessitated taking on an additional 1,000 square feet of office space.

Such aggressive actions are taken with full confidence in the future. For never before in our history has McNamara Brothers, Inc. had so much to offer in the way of enthusiasm, talent and service.

McNamara Brothers, Inc. • 38th Floor Penobscot Building • Detroit 26, Michigan • WOODWARD 1-9190



The Art Watcher's Guide to Sales Promotion



DIRECT (MALE) BROCHURE*

Piceus Printedus Postalis

Identification: Perhaps the largest single species of the promotion genus, brochures are widely distributed throughout the U.S. Varying from the multi-colored "booklet" to the plainer "broadsides" or "folders", even the smallest have distinctive markings and ability to sustain a cheery note.

Habits: Brochures are easily domesticated, and have been known to nest in the desk drawers and file cabinets of executives. Because of their migratory habits, they are often called "flyers". Almost nothing is known of the female, since they are usually found under separate cover.

Reproduction: Brochures reproduce speedily and in the many thousands under proper conditions. Cross-breeding is common and some unusual stocks have been developed.

*Dynamic specimens on display at Graphic Arts Center, Inc.
6 West 48 Street. Exhibit hours: 9-6 daily. Call Ci 5-2525

business briefs

Where are those big budgets? Many studio owners and freelancers are wondering where the billings went in this year of big-budgets-despite-the-recession. Checking around New York one finds many studios capacity-busy with no let-up. And one finds just as many less than busy, wondering how to meet payrolls and fighting for collections from slow payers.

And some studios report a switch in emphasis of their billings from agencies to direct accounts. Reason: agency business is temporarily slowed down with budgets being sat on rather than released.

You can look at the big magazines and see what is happening. McCall's, for example, was 20% behind in ad pages for the first quarter. Life was down as much as 25% in some 1958 issues. Five of seven New York City newspapers showed lineage losses for early 1958.

However promotion, much handled directly rather than through agencies, is still strong. Direct mail, packaging, display budgets seem to be holding firm, as advertisers are coming to think of these as "hard sell" media.

If activity in type shops is any index of advertising activity generally the West Coast and Texas are not feeling the ad budget pinch the way the East is.

Meanwhile, as this column was being written, unemployment insurance claims in New York State were still rising and the number of those exhausting the unemployment benefits was climbing nationally.

Optimists still point to strong construction star's, to good department store sales, (though slipping), to fact that biggest drops are in durables which have now cleaned out inventories and are due to rise. All this makes sense if the recession doesn't start feeding on itself. Consumer buying is one key to pulling out of the recession. Although no great drop in buying has been felt yet, such a drop could follow loss of consumer confidence in the immediate future and could intensify the recession. Meanwhile the administration is watching, waiting, wondering whether to help the consumer with tax cuts, or the investor, or both. April and early May are supposed to reveal March statistics which administration earlier said would be the key to any action it would take.

let's talk type let type talk

Some ads must whisper, some must shout. But whatever the tone of voice, creative typography speaks with a distinction that sets your advertising above the clamor of competing messages. If you share our interest in good typography, and the other creative tools that work with it, we would welcome the opportunity to show you how we at Sudler & Hennessey • • •

ONE FOR EVERY PURPOSE

Fine lettering with a professional finish and drawings with a flair demand a flexibility found only in one family of pens... SPEEDBALL. Five proven styles... 36 versatile points provide the right combination to meet every conceivable demand. "charts on request for only six cents in stamps.



Tonight Playhouse

C. HOWARD HUNT PEN CO., CAMDEN 1, NEW JERSEY



Albert Dorne

The best advice you can give a young artist

YOU can help promising young members of your art staff advance their development several years—make them more valuable to you almost at once—simply by suggesting they mail the coupon below. In fact, more than one out of five Famous Artists Schools students were working artists before they enrolled—many of them recommended to us by leading art executives. Why not suggest, today, to one of your talented hopefuls that he send for the free information offered below?

Norman Rockwell
Jon Whitcomb
Steven Dohanos
Harold Von Schmidt
Peter Helck
Fred Ludekens
Al Parker
Ben Stahl
Robert Fawcett
Austin Briggs
Dong Kingman
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FAMOUS ARTISTS SCHOOLS

Studio 604, Westport, Conn.

Send me, without obligation,

information about the courses you offer.

Mr. _____ Mrs. _____ Age _____

Miss _____

Address _____

City _____

Zone _____

County _____

State _____

Winsor & Newton's Series 7 "Albata",



the world's finest water color brushes,



are the choice of exacting artists



because they are painstakingly made



from finest pure red sable hair.

Available in sizes 000 through 14.

the world-wide

standard

of IMPORTED quality

that all can

afford



Canadian Agents: THE HUGHES OWENS CO., LTD. Head office, MONTREAL
Californian Distributors: THE SCHWABACHER-FREY CO., SAN FRANCISCO

GEORGE FARAGHAN STUDIOS

1934 ARCH ST., PHILA. 3, PA. • LO 4-5711-12
REPRESENTED BY WILLIAM A. MOORE • NANCY KELLY

agent • hyatt's • morgan ranch • colorado
an director • eastern harbors

PHOTOGRAPHY



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for as
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what's new

ART/LAYOUT IDEAS: Clipper Creative Art System offers art and layout ideas, all original, printed on enamel stock for repro. Includes cartoons, concentrics, line and halftone texture panels, one and two color seasonal line illustrations, two color layouts, and a supplemental book which features pasteup alphabets in positive and reverse. Samples at \$1 from Multi-Ad Services, Inc., 113 Walnut St., Peoria, Ill.

TRANSPARENCY RETOUCHING: New supply of brochures, The Art of Transparency Retouching, from Estelle Friedman Associates, 141 E. 44 St., New York. This is another printing of the original series of six booklets.

PHOTOCOPIER SERVICES: Contoura-Matic photo copying machine handily photocopies expense records, printing, inks of any color including red, also copies ink stamp, pencil and crayon. Machine has new plastic cartridge in which processing liquids do not have to be mixed or poured. F. G. Ludwig, Dept. I-T, 102 Coulter St., Old Saybrook, Conn., also has Contoura-Portable. This comes in three sizes. Has a patented plastic air cushion, enabling machine to be used for copying from bound books, or for gathering material for clipping files, sketches, schedules, paste ups and layouts.

KODAK CATALOG, CONDENSED: The 1958 edition of the Kodak condensed catalog and price list describes Kodak materials for graphic arts, processes, equipments, list prices and sizes of films, chemicals, plates, paper and processes. A four-page folder, from Kodak dealer or Graphic Reproduction Sales Division, Eastman Kodak Co., Rochester 4, N.Y.

PYRAMID FORMS: A new advertising tool, collapsible and expanding pyramid structures, can be designed with three, four or more sides, with heights varying from three inches to 30 feet. Manufactured of paper, paper board, masonite, aluminum, plastics, steel, etc., the structures become flat for mailing, expanded for appearance of solid geometric form. Used for 3D mailing piece, for advertising, sales promotion or packaging, gift packages and containers. No special shipping cartons required, because structures collapse for mailing or shipping. They can be printed, painted, etc. Details and samples from Karl Koehler Associates, Coopersburg, Pa. ●

FORM

Every form has its particular dramatic interest. To discover and portray this
is our welcome challenge and job. We believe our talents, skills,
facilities equip us uniquely to do this...with
satisfaction, pleasure and pride for ourselves and for our clients.

GOMMI STUDIOS, Photography Albert Gommi • Joe Long • Bernard Gray • Represented by Fredric Kammler



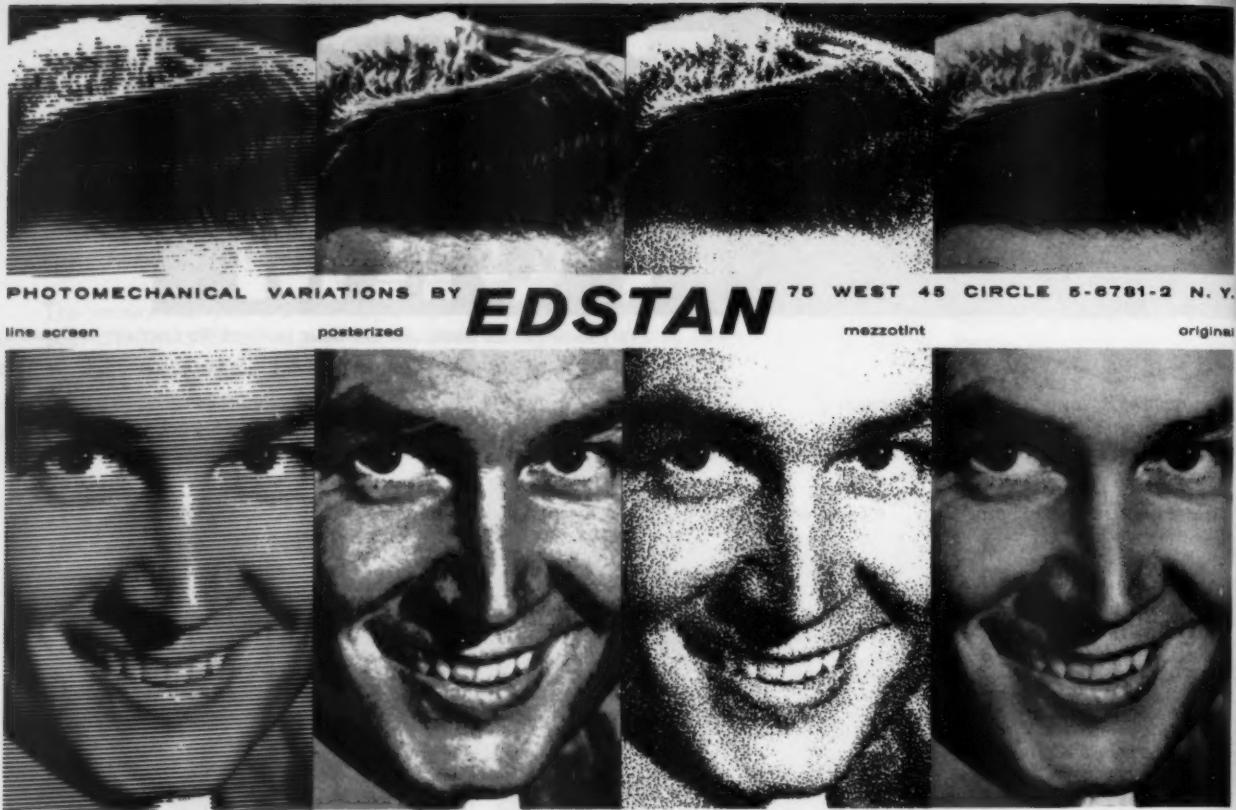
305 East 47th Street

New York 17

ELdorado 5-7650

GOMMI

Bernard Gray



line screen

posterized

mezzotint

original

the reason why

masters of ink techniques
use only the master ink.

HIGGINS

Its importance and value is hailed in praises ranging from "an actual ingredient of the art" to "part of the technique of expression."

"Easier to draw with Higgins... most important item among my working materials." says Hal McIntosh

"An indispensable part of my working material" says Lynd Ward

"Always used Higgins." "Probably always will." says J. G. (Micky) Strobel

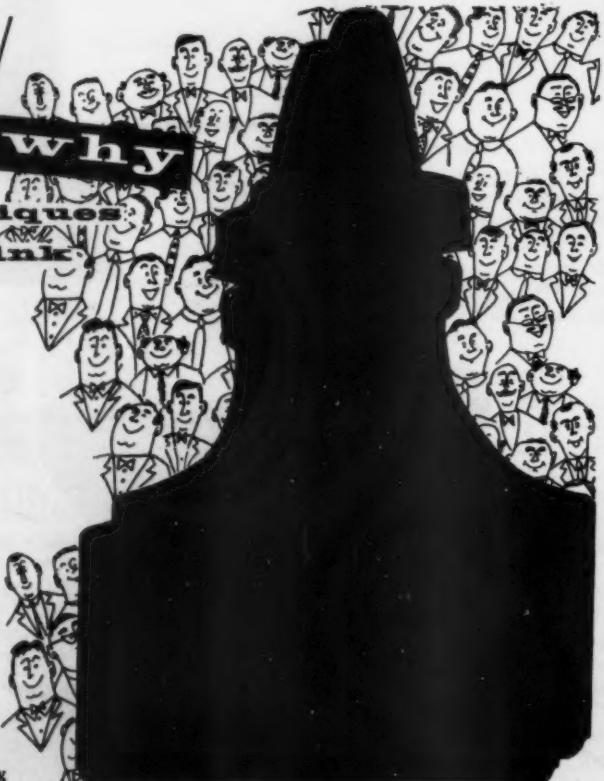
"For constant dependability, Higgins is unequalled" says Marilyn Miller

"Use several gallons each year...imagine that's comment enough" says John Groth

And the world-wide chorus that joins Herb Danska in saying simply, "I use Higgins."

At art and stationery dealers everywhere

HIGGINS INK CO., INC. BROOKLYN, NEW YORK



T. V. spot editor

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



This 60-second commercial sells Camay Soap by transforming an ordinary bath into a fabulous experience. The setting takes the viewer from reality into the world of luxury—where cares are forgotten. Unhurried voice-over matches the mood; beautiful product shots never interrupt the pace. *Seemingly relaxed sell!* Produced by SARRA for THE PROCTER & GAMBLE COMPANY OF CANADA, LTD. through THE F. H. HAYHURST CO. LIMITED.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Prime examples of the product-in-use technique! Everyday situations—everyday mishaps like spills on the floor—prove in these 60-second commercials that Johnson's Stride is "the wax you don't have to re-wax every time." By actual demonstration they *ease*, rather than *urge*, the viewer into buying Stride the very next time she shops. Produced by SARRA for S. C. JOHNSON & SON, INC. through NEEDHAM, LOUIS and BRORBY, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



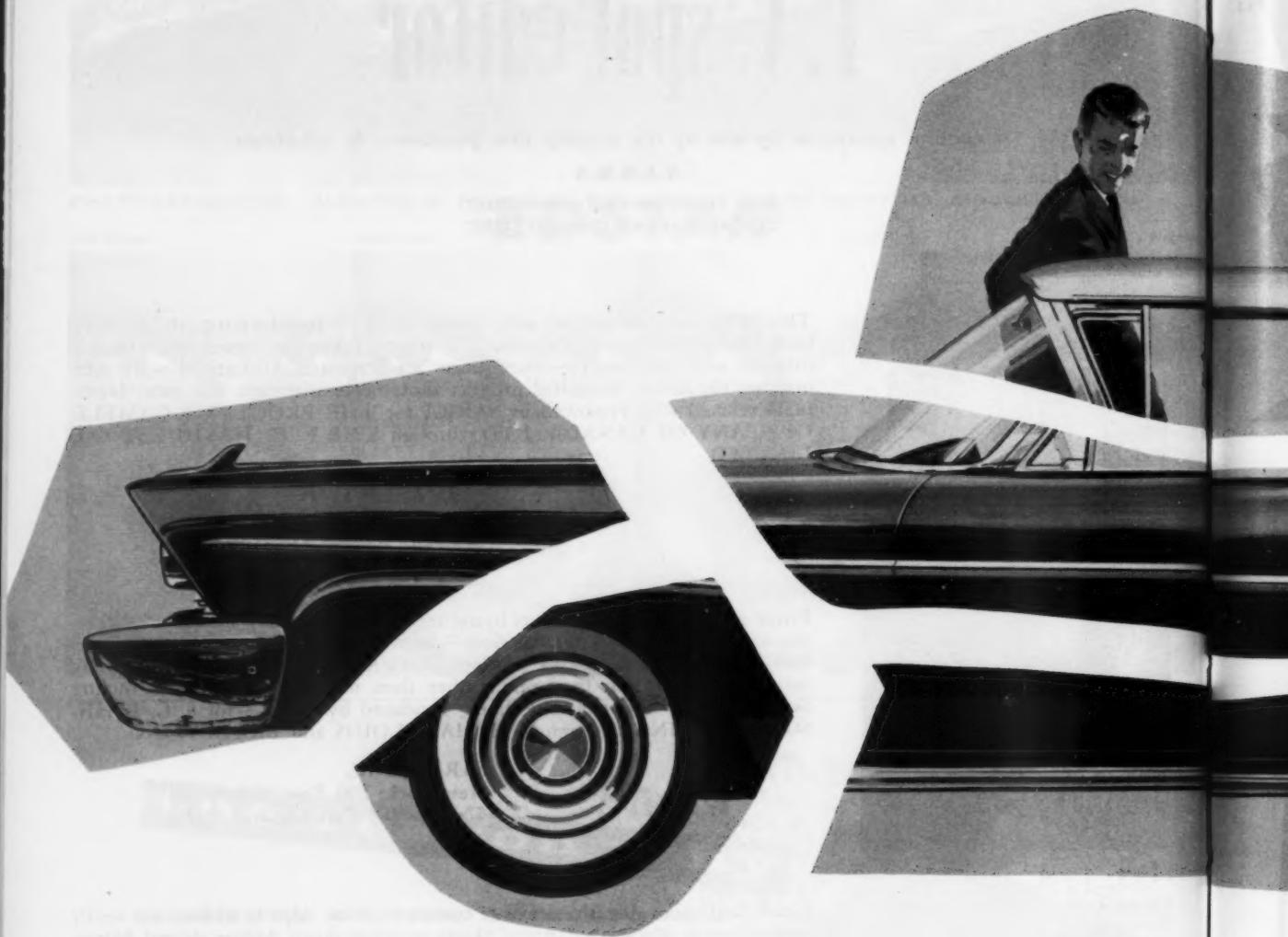
Lively and believable, this series of commercials for Alps Brau Beer are really fun to watch. Bavarian dancers! Skiers zooming down Alpine slopes! Attractive people everywhere enjoying Alps Brau Beer . . . enjoying the jingle sung by a real Bavarian barmaid. An unusually good combination of casting, continuity and music that sells as forcefully as it entertains. Produced by SARRA for CENTLIVRE BREWING CORP. through GRANT ADVERTISING, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



There'll be no doubt in your mind that babies are still the #1 attention getter when you see this series of 60-second spots for Pet Milk. Babies yawn and fall asleep . . . but the audience doesn't! Even a bachelor would find the situations appealing. Official doctors' formulas are written out to give authenticity to correct infant feeding. Produced by SARRA for PET MILK COMPANY through GARDNER ADVERTISING COMPANY.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



JOB FOR A SPECIALIST

LaFrance does not believe that all American cars are alike. To a certain degree, this is true. But this belief is just one of the reasons your automobile illustrations face no danger of becoming stereotyped patterns of LaFrance.

The other reason is a staff of illustration specialists, all experts in their particular techniques. For example, tonal wash for newspaper reproduction, colored ink, or black-and-white—color photography—but it's second to none at any rate.



And the staff is large enough to get you just about any deadline — even a non-existent one. Call us and see. La Driére Studios Inc., WO5-0360, 1700 Cassell Tower, Detroit 20, Mich.

La Driére

shiva standard oil colors • shiva caseins • shiva signature oil colors • shiva contemporary water colors • shiva nu-tempers • shiva black printing inks • shiva whites

the finest...



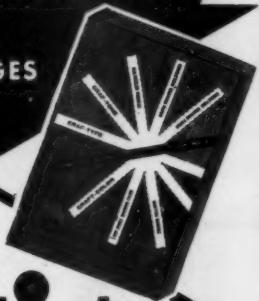
beyond a
shadow of
a doubt!

SHIVA ARTIST'S COLORS
433 W. GOETHE • CHICAGO, ILL.

BIGGER than ever!
BETTER than ever!

166 PAGES

FREE



**SHADING MEDIUMS
CATALOGUE #3**

.....featuring the world's most complete line of shadings, symbols and alphabets!

- Craf-Type
- Craf-Tone
- Craft-Color
- Craft-Copy
- Doubletone Drawing Paper
- Doubletone Tracing Vellum
- Singletone Drawing Paper
- Multicolor Process
- Top Sheet Shading Films

FOR **FAST** sales impact to layouts and finished artwork!

FOR **FASTER** ad production and paste-up!

Don't Delay! — Mail Coupon Today!
for **FREE** Craftint Catalogue #3.

CRAFTINT MANUFACTURING COMPANY
1615 COLLAMER AVE. CLEVELAND 10, OHIO

Yes, send me the world's most complete Shading Medium Catalog...

Name _____

Company _____

Address _____

City _____ Zone _____ State _____

ENGRAVINGS

LETTERPRESS

ART & DESIGN

GRAVURE



SIGN OF DEPENDABILITY... AND QUALITY

You can depend on Beck for outstanding printing and engraving. Leading advertisers, publishers and advertising agencies throughout the country have dealt with Beck with complete confidence for over half a century.

The reputation they have helped us to build is one to be proudly treasured, and jealously guarded. You, too, can benefit from Beck's years of experience and recognized skill. Yet you pay no premium for these plus factors.

For COMPLETE printing and engraving satisfaction, regardless of the size of your order, trade at the sign of dependability . . . and quality.

THE BECK ENGRAVING COMPANY, INC.

Philadelphia 6, New York 17, Boston 16

JEC

*Joint Ethics Committee
report: artist vs.
representative and
advertising agency*

Probably everyone who has served on a jury sometime has had the experience of hearing all evidence and argument on a case, only to be confronted with an out-of-court settlement. JEC's experience on this case was similar, although the effort the committee expended to bring contending parties together did result in the amicable settlement of the case.

PROBLEM: A New York agent secured for an out-of-town artist an assignment for a large Chicago ad agency. Artist, being on prolonged vacation, all negotiations, submission of sketch and finished art had to be carried on by mail and telephone. Upshot of a complicated affair was flat rejection by the agency, charging the artist with:

1. failure to meet deadline.
2. submitting work in unfinished state.
3. failure to maintain quality of work shown in samples.

ARTIST: Denied all allegations, claiming to have received a time extension and that he met the retarded deadline. Omitted matter, he said, was by express agreement with the agency. The work, he claimed, was up to his standard and conformed to agency's specifications even against artist's judgment. The artist claimed not only full fee on above basis, but compensation for excessive expenses as well. He emphasized that no opportunity for correction was offered. The artist wished the committee to put heat on the representative, the agency, or both.

AGENCY: Denied artist's contentions in toto, said it had been necessary to cancel a magazine insertion and have the job redone in a great rush by another artist on whom they could rely.

COMMITTEE: Faced by contradictory facts and an evasive representative who was unwilling to jeopardize his own relations with the agency to see his artist's complaint through, an angry artist 1500 miles away, and an adamant agency, we seemed to have our work cut out for us. Then the representative did confer with the agency after all, a compromise settlement was offered and accepted and all parties expressed satisfaction. To coin a phrase: All's well that ends well. •



...for Avedon's photographic impression of color and movement in fashion... for the fashions themselves,
about to be seen... for this most beautiful springtime
in history, SILK inspired it all. SILK will inspire you.

International Silk Association (U.S.A.)

Client: International Silk Association

Agency: Anderson & Cairns, Inc.

Art Director: Alex Mohtares

Photographer: Richard Avedon

Transparency Retouching: ESTELLE FRIEDMAN ASSOCIATES

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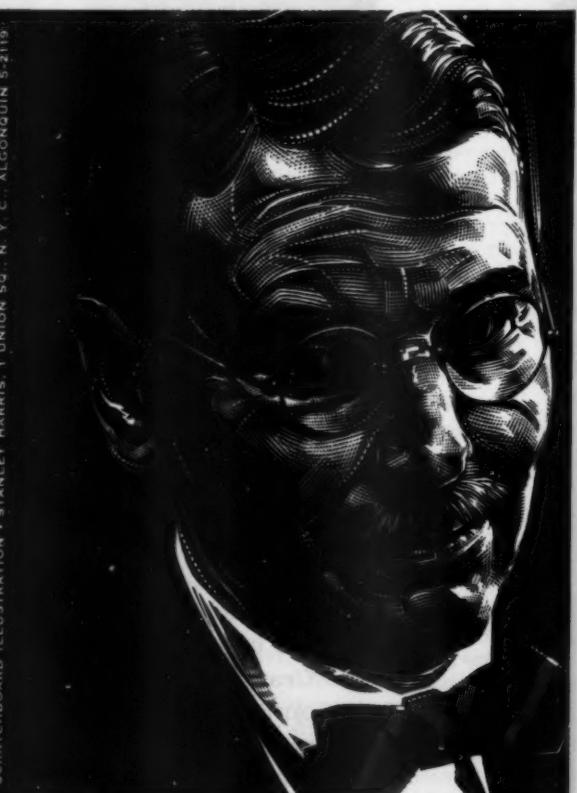
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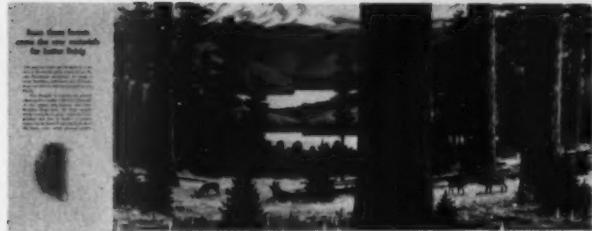


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OF SELL!



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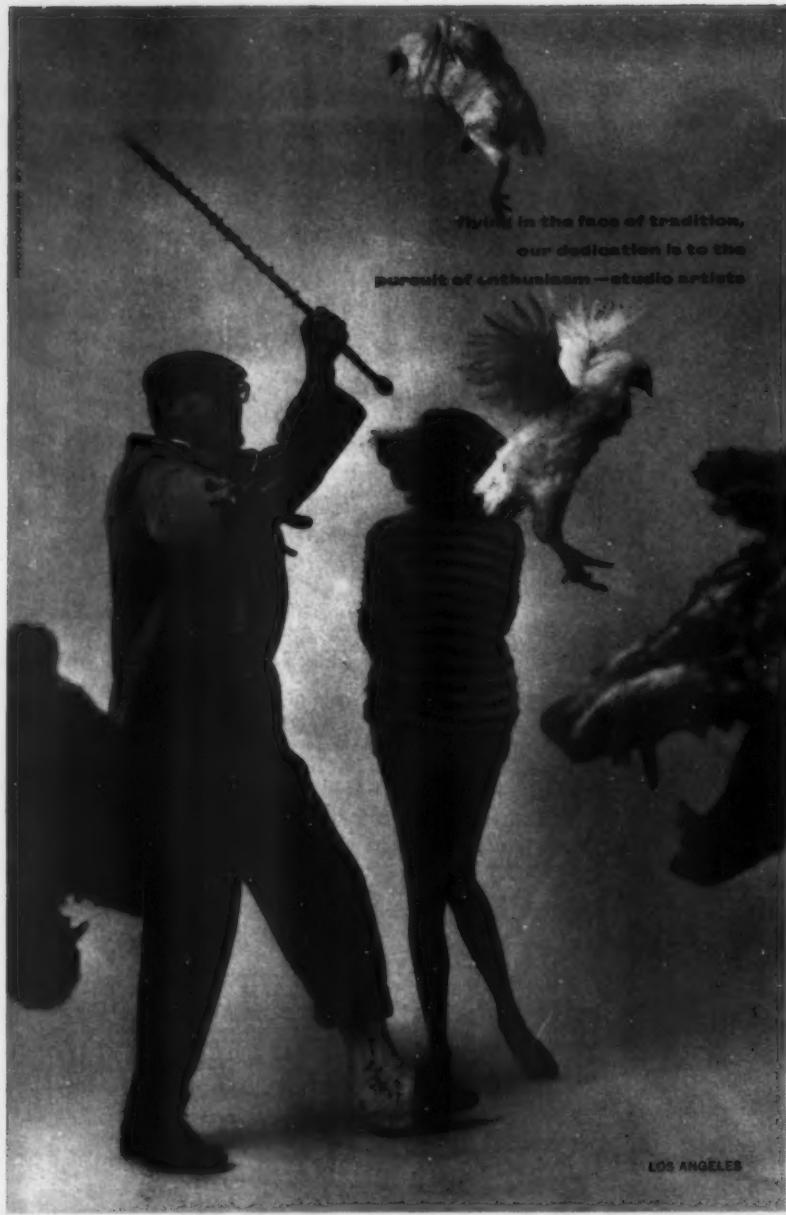
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**production
bulletin**



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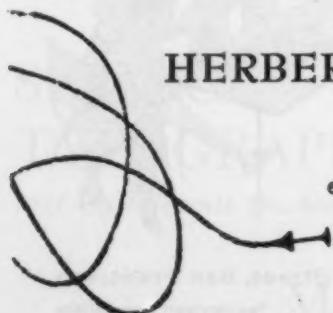
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New ATF Typesetter is a two-unit photographic composition system featuring low cost, simplicity of operation

NEW ATF TYPESETTER: There's something new ready to serve the buyer of text composition. It is the ATF Typesetter, a completely new system for photo-mechanical composition of text matter. After 15 years of research and a year's field testing, the two-unit machine is now commercially ready.

Starting now, ATF expects to turn out 5 machines a month. All ATF typefaces will eventually be available on the ATF Typesetter although at present about 10 faces are now on discs.

The machine has been designed for low initial cost (\$13,760 for the pair of units), low operating and maintenance cost, simplicity of operation, and high productive capacity. ATF claims that in its year of field testing the machine delivered film positives on a wide variety of work at from 30% to 60% savings over costs of hot metal text composition, plus the savings resulting from elimination of repro proofs and making of offset or gravure negatives or positives. It is aimed for use by the small and medium size plant.

Some of the major mechanical features of the ATF typesetter are:

1. It is a two-unit system consisting of a Keyboard unit and a photographic unit.
2. Keyboard unit has a standard electric typewriter keyboard.
3. Justification is automatic on a word-space basis.
4. Letterspacing is controlled in single-unit increments.
5. Average speed is about 12,900 keystrokes per hour.
6. Automatic quadding and centering.
7. Settings for tabular work are made rapidly and easily.
8. A typed proof is provided with each keyboarding for operator's verification and proof-reading. Italic or bold of the font is indicated in red on the

advertising • publications • film titles

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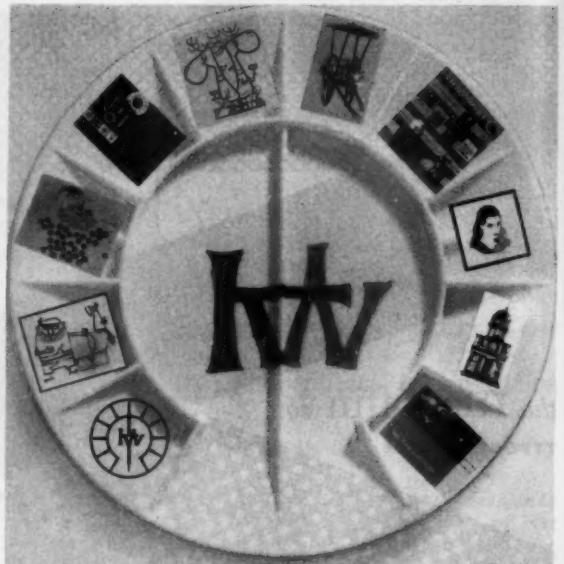
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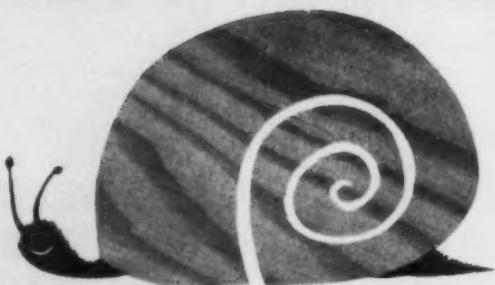
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43 per cent of all accepted entries. **

*We are happy to have made this indirect
contribution to the exhibition.*

The Art Center School

production bulletin

(continued)

typed proof.

9. End product of the keyboard unit is a perforated tape which activates the photographic unit. Duplicate tapes and duplicate typewritten proofs may be produced automatically.

10. Corrections are made in a number of ways. If the operator catches his error immediately he can delete the incorrect character by pressing a delete key. Or, he can delete a whole line with an error. If the error is noted after the whole job is typed and the whole tape has been punched, the tape can be run through so that it automatically produces a duplicate tape. At the point of error the machine can be stopped, the correction made by keyboarding, the automatic taping resumed. The original tape is then discarded and the new and correct tape is used. Tape or film can also be cut and correction sections spliced in.

11. The tape is compatible for wire transmission.

12. The photo unit is completely automatic. After inserting the tape, the correct type disc, and making a few quick adjustments, the operator can leave the unit and return to keyboarding. Average speed is currently 7000 characters per hour, will be increased to 10,000.

13. End product is negative or positive right or wrong reading film or paper. Since the disc is a film negative, conventional developing produces a positive film or print image. Reversal developing produces film negatives.

14. Type is exposed same size from fonts ranging in size from 5 to 14 pt. Maximum line width is 7½ inches, 45 picas. The keyboard operator, by accurately positioning the "typed" copy, can control makeup of the material within the 7½".

15. Each type disc contains two fonts of type, is easily removed and replaced as changing a record on a turntable.

16. Line spacing is controlled by an adjustment of the film advance mechanism, in half point increments from 5 to 16 points.

17. The photographic unit has an auxiliary keyboard for making last minute corrections, captions, headlines, or even production messages on the job.

18. The heart of the system is the plastic type disc. Each disc consists of two fonts of type placed circumferentially around the disc. A separate disc is used for each type size. Standard disc contains a Roman and Italic style, or a Roman and a Bold. Other combinations and discs with special accents and figures will be available. ●



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Art Direction / The Magazine of Creative Advertising / May 1958

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coming events

Apr. 11-May 18 . . . Society of Typographic Arts, Design in Chicago Painting Exhibition, Art Institute of Chicago, Gallery 11.

Through May . . . Second Annual Advertising Art Show, Omaha Artists and Art Directors, Joselyn Art Museum.

May 7-31 . . . Arnold Hoffmann Jr., abstract and semi-abstract oils, Esther Stuttmann Gallery, 835 Madison Ave., New York.

May 15 . . . Milwaukee AD Club show opens at War Memorial center; Awards dinner.

May 15-18 . . . International Advertising Assn., annual convention, Hotel Roosevelt, New York.

May 15-June 18 . . . Hallmark Art Award 1958 Traveling Show, New Orleans, La., Isaac Delgado Museum.

May 28-30 . . . American Management Assn., national packaging exposition, New York Coliseum.

American Institute of Graphic Arts . . . May 5, Children's Book Show, 1955-57, preview-reception, New York Public Library, 5th Ave. & 42 St., open to public May 6-31; May 12, Design Clinic, Freedom House, 7:30; May 20-June 20, Show of the Month, AIGA headquarters, 5 E. 40 St., Leonard Weisgard.

Arts Club of Chicago . . . Apr. 13-May 13, Professional Members Annual Exhibition; May 20-June 20, exhibition of paintings by John Levee, Carmen Cicero, Karl Knaths, Walter Plate, Fred Farr.

Museum of Modern Art . . . through May 11, Georges Seurat, paintings and drawings; April 2-June 1, Juan Gris exhibit; April 23-May 11, Bareiss Collection.

Museum of Primitive Art . . . Through May 18, Art of Ancient Peru.

Type C Print Exhibition-Demonstrations . . . Sponsored by Eastman Kodak, May 7, Seattle, Olympic hotel; May 13-14, San Francisco, Sheraton-Plaza; May 21-22, Hollywood, Roosevelt hotel; May 27, Dallas, Statler-Hilton.

The Art Institute of Chicago . . . through June 29, Oceanic Art; April 11-May 18, Design in Chicago Painting Exhibition; May 2-Aug. 3, 20th Century ceramics; May 8-June 8, Boris Anifeld; Society for Contemporary American Art Annual Exhibition; May 10-July, Tiffany & Margaret Blake collection.

The Philadelphia Art Alliance . . . Through May 25, James A. Coughlin; Art in Shoe Design; 100 Years of American Architecture; May 2-Aug. 1, group exhibition of oils and water colors; May 30-Sept. 24, memorabilia of artists.

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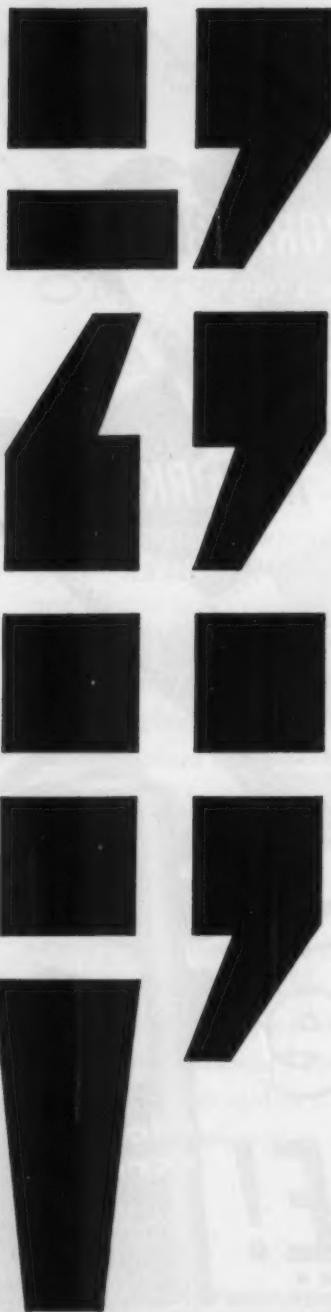
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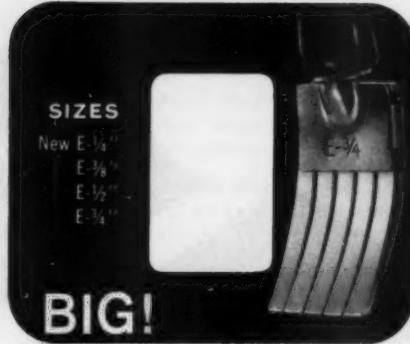
Harvey Toback

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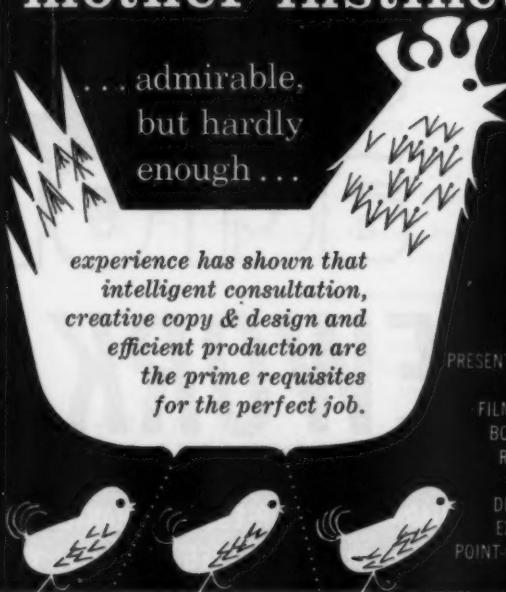
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T-V FILM ROUNDTABLE



by Ralph Porter

*production on parade —
2: people "on the in"
and the TV film*

From time to time we include, without editorial comment, the creative philosophy of the TV-film producer. The reason for this eavesdropping into the inner minds of our film-makers is to focus on those pertinent production points which agency talent often overlooks.

The overwhelming many-faceted pressures which finally explode within the seething brains of agency craftsmen can be eased by their greater understanding of and greater insight into the creative thinking of TV film-men.

The following unguarded quotes express more than a moment of wisdom or annoyance or editorializing. These quotes capture the essence of a vibrant active motion-picture mind with but one goal—to do better TV-films—to sell more products.

On the overall state of commercials Harold Wondsel, President of the Film Producers Association, has this to say:

"I felt in recent years that although the production values and general overall quality of commercials had improved enormously, they were still far from the standards required to give them acceptability sadly lacking in the eyes of the American TV viewer. This acceptability can only be obtained if the commercials are designed and produced to play a greater part in the American home."

William Bernal, Creative Supervisor of Robert Lawrence Productions, stresses an interesting aspect of commercials that many agree with but few articulate:

"The best commercials say only one thing and say it as clearly and as nimbly as possible. Many clients who do not grasp film techniques want to jam their entire history into one minute. One subject—one idea—one message—that's plenty to get across in the brief time



*Don't complain
about the breaks*

...if you're not using the proper paper or board for the job at hand. And the best break you can give yourself at the drawing board is Whatman—the finest drawing paper and boards you can use.

Water color or ink, pastel or pencil—regardless of technique—you will have durable surfaces of the right textures that will withstand erasure and abuse, yet retain perfect receptivity. Whatman products allow you the kind of total freedom you can get only with its superb quality.



J. Whatman



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Write today for your complete price list.

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tv-film

(continued)

allotted to a commercial."

In recent years active East Coast producers have created a rather elaborate production arsenal swollen with equipment and personnel. Some film people believe that this move was prompted by the magnitude of Hollywood's operation. They even rationalize East Coast feature film potentials and say that local producers are emulating their West Coast counterparts without regarding the special conditions existing in New York.

Howard Magwood, Vice President of Sound Masters, pinpoints a specific personnel problem:

"Although some cameramen, both in Hollywood and New York are 'on staff' with various companies, plenty of top-flight cameramen are still in the freelance field and the producer can employ for the length of the production an excellent cameraman who is particularly suited to the filming requirements of the client's production."

Marvin Rothenberg, Vice President of MPO, has another viewpoint regarding permanent staffs:

"One of the most important advantages of a permanent staff is the opportunity to have regular meetings at which problems of production can be talked out even before the client is aware they exist."

The question of meetings is further discussed by Valentino Sarra, President of Sarra, Inc.:

"One of the most pleasant things that is happening in television commercials in recent months is the fact that important time is being taken (it is made up in the long run) to have the agencies' creative groups and our own in preproduction meetings. There is constructive and friendly give-and-take at these meetings that result in better commercials and, in some cases, economy."

"We respect the agencies' knowledge of their clients' products and their creative ability. They respect the fact that our whole business life has been devoted to advertising photography."

"Often the net result proves that motivation can go hand in hand with good sell and good taste."

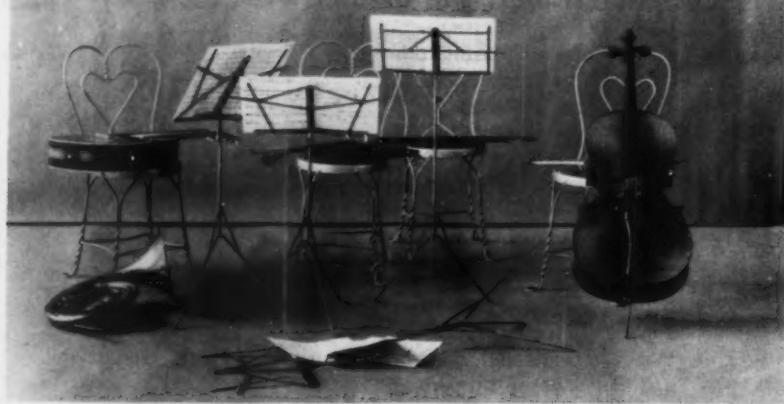
Opinions, gripes, ideas, often come from deep within the core of the motion-picture orbit—from those sub-contracted technicians who rarely see agency talent or client. Fred Odgers, President of B&O Film Effects, is such a technician. He sees the development of TV commercials in this way:

"There seems to be a lack of organiza-



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tion on the part of some producers and editors with regard to optical and effect work. The optical house has a reputation of being last man on the totem pole. After a producer shoots the first take of a scene he never leaves it at that. With the finest crews in the world he still retakes that scene over and over until he is positive of a good print. But when that same producer goes to the optical house he expects a perfect negative immediately and yells 'murder' if it isn't ready overnight."

Yelling "murder", of course, has become a natural part of the hysterics of film production. The producer yells—the agency yells. But there is less frequent yelling all around when the agency gets to know the producer's potential, skills, reliability, and production problems.

Mike Palma, Executive Vice President of Transfilm, expresses the all-embracing conception of agency-producer relationship when he says:

"Agency, know thy producer!"

"The completely successful production of television commercials today requires greater producer skill, know-how, and old-fashioned hard work. It is no longer enough to offer 'adequate' facilities which can easily be found, or 'capable' personnel easily hired. Today's producer must offer top facilities which he should own and control, and outstanding personnel on his staff."

"Today's producer, with his team of experts, must blueprint each production with painstaking care to the complete satisfaction of his client. He must guarantee the myriad of elements which enter into production and he must be forward-looking, willing to explore new techniques and eager to apply them. This requires capital as well as skill. Certainly, the art of TV film commercial production is not stagnant and, therefore, must be nurtured by those best qualified to advance it . . . the film producers."

Summing up our parade, we head back to the agency where the birth-pangs of a commercial actually begin. And from Bernie Haber, Head of TV and Film for BBD&O, comes a call for greater unity among all of us in this hectic business of filmed commercials:

"I have said before and I'll say it again—I hereby declare that all individuals connected with the making and transmitting of TV commercials such as agency film supervisors, artist and writers, film production company producers and directors, lab technicians, sound recording engineers and electronic engineers are honorary lifetime members of the newly-formed Mutual Admiration

(continued on page 109)



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STANLEY GLAUBACH WA 9-3359

it takes all kinds . . .

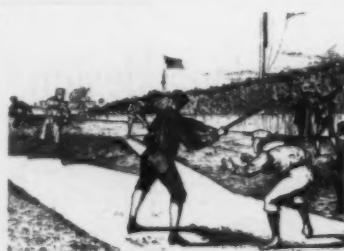
of Pictures



to make vivid,
eye-catching ads . . .



CULVER has them



More than 4,000,000 prints
on all subjects
available for your use.



Call, Come, Write or Wire

CULVER SERVICE

660 First Avenue
New York 16, N. Y.

Murray Hill 4-5054



AIMED DESIGN

methods
and ethics
of sp

by Irving A. Taylor

Psychologists have been flashing tachistoscopic messages at subliminal speeds for more than a dozen years. SP (subliminal perception), which should not be confused with ESP (extra-sensory perception), refers to unconscious but predictable reactions to information presented below the threshold of our sensory perceptions. ESP involves the questionable notion of addition sense.

Not Seeing Is Believing

Although SP for most researchers is now an established fact, little thought was given to application. The recent and dramatic demonstration of its effectiveness, however, has raised an ethical question: Should the public be influenced without its knowledge?

Advertisers, however, have always used hidden means of influencing the public in producing desirable implications or evoking prestige and achievement motivation usually through unconscious association. It would appear then that such influence is acceptable when it is hidden in visible ads.

SP ads, therefore, are not rejected, as they have been by major TV networks, because the message is subliminal, but because the ad which contains the message is.

There are two SP methods, however. The one gaining recent popularity involves exposing visible material at subliminal speeds. It is the speed of presentation which makes the message subliminal. This method, useful with motion picture only, may be called *instantaneous sensation*.

Rather than rapid exposure, the other method involves the use of material too reduced in visibility to be consciously

**See a
Filmotype**

Photo Lettering

Demonstration
...it's an education!



we learned how savings,
finest quality lettering
and simplicity of
operation go
hand in hand.



Seeing is believing . . . at least where the Filmotype Photo Lettering Machine is concerned. It's an education, as well as unusual fun, to see the speed, ease of operation, sharpness of each word produced.

Alphabet style selection, we discovered, is literally unlimited, too! And since we had the Filmotype man collared right in our own office, we let fly with right-from-the-shoulder questions. Result: our new Filmotype Machine has become a money-maker and money-saver we rely on.

A Filmotype demonstration in your office is sure to prove extremely worthwhile. Write today. No obligation, of course.

FILMOTYPE

7500 McCormick Blvd., Skokie, Ill.
YES, we would like to see how the Filmotype machine automatically produces quality lettering. Contact me for a Filmotype demonstration in our own office.

Name _____

Firm _____

Address _____

City _____ Zone _____ State _____

perceived. Messages can be shown for any length of time, therefore. A study was reported by a psychologist, for example, where playing cards were continuously shown through a one-way looking glass in which subjects peered. Although none were aware of the subliminal exposures, most cards were correctly "guessed". This second method of SP we can call *continuous sensation*.

If our analysis of the ethical issue involved in the use of SP is correct, this second as yet unapplied method would seem at least as acceptable as the traditional use of unconscious association. A further advantage is that continuous SP can be used with "still" ads. However, before "subliminal ink" is manufactured in quantity, research is necessary.

booknotes

WILLIAM BULMER AND THE SHAKSPEARE PRESS. C. H. Timperley; Laurance B. Siegfried.⁸ Syracuse University Press. \$2.50.

Pocket size hardbound, set in Monotype Bulmer and printed by letterpress on Celluproof—manufactured especially for this edition by Allied Paper Corp.—this little gem was designed by Harvey Sattenstein, has original wood engravings by John DePol, comes in plastic, gold imprinted dust jacket. Thirty-four pages about evenly divided between comments by Prof. Siegfried (of graphic arts, School of Journalism, Syracuse University) and Timperley. From Timperley—a biography of William Bulmer, from A Dictionary of Printers and Printing, London, 1839. From Siegfried—A Note on the Bulmer-Martin Types.

THE HISTORY AND TECHNIQUE OF LETTERING. Alexander Nesbitt. Dover. \$2, paperbound.

This new edition is an unabridged republication of the first edition (formerly published under title of Lettering, The History and Technique of Lettering as Design) with corrections. Sixteen chapters, bibliography and index on history (beginning with the Greeks) and a practical course in the subject. Numerous examples of styles discussed (89 complete alphabets, more than 165 additional specimens) and descriptions of how produced, and by whom. This thorough study has served as textbook for author's classes—he's associate professor of advertising design at Rhode Island School of Design.

(continued on page 91)



RAPID FILM-LETTERING \$1.00 PER WORD!

Reduced or enlarged to fit your layout . . . negative or positive . . . No photo-print charge! . . . No photostat charge! . . . No minimum charge! . . . Unlimited choice of styles! . . . 24 hour service! New FREE specimen chart on request. Write or call

RAPID TYPOGRAPHERS INC.
305 EAST 46TH STREET, NEW YORK 17 • MU 8-2445



A COMPLETE TYPOGRAPHIC SERVICE

**PLAZA
7-2421**

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HAND COMPOSITION
LAYOUT AND MAKE-UP
FOUNDRY LOCK-UP
REPRODUCTION PROOFS

SKILSET TYPOGRAPHERS
250 WEST 54th STREET, NEW YORK 19, N.Y.

Standard Light Condensed
 Standard Condensed
 Standard Medium Condensed
 Standard Bold Condensed
 Standard Light
 Standard
 Standard Medium
Standard Bold
 Standard Extended
 Standard Light Extended
 Standard Extralight Extended

standard

now at BORO in
every weight,
width and size

Also every Venus, Fortune, Clarendon and Bold. Craw Clarendon and Book.

BORO
typographers, inc.

37 east 21st street
new york 10, n.y.
gramercy 5-7850

from self-delusion to **MASS DELUSION—** and back again? Is subliminal perception real?

by Harriett B. Moore, Social Research Inc., Chicago

Motivation research people are currently questioned about subliminal perception—is it real, is it potent, what will it be good for, what do psychologists think about it? And, of course, there's a good deal of worrying back and forth as to whether it is ethical, under what circumstances, and in whose hands. To many people, the small bits of information (and large rumors built of misinformation) have made subliminal perception seem like Svengali hired by advertising, and there is widespread fear of its impact and significance.

As psychologists, we are of three or four minds. For one, many motivation research people join other responsible citizens to deplore any such mass-directed efforts at concealed influence. It has an atmosphere about it, somehow, reminiscent of wire-tapping and eavesdropping, which many people honestly believe are tools unworthy of any goal. But then, there is the satisfaction of seeing that the possibility of such a phenomenon seems to have done more to get acceptance of the unconscious than might have been assumed to exist. (Remember when people used to insist there was no such thing? Or that it was a worthless bunch of electrical impulses that made crazy dreams?)

For another thing, we are impressed with our wide stretches of ignorance about the unconscious mind, and how it relates to action in such situations as subliminal stimulation concocts. A great many things are known about the unconscious, however, and some of them shed light on the topic of subliminal perception. (And, incidentally, there's no doubt that such a phenomenon exists—and has been repeatedly demonstrated, in situations ranging from hypnosis to sleep to come to anesthesia.)

A simple view of subliminal stimulation holds that if you can get in the back door of a person's mind, so to speak, you can control him, make him do as you wish. This is a familiar belief, one which is widely connected with hypnotism—and the suggestion of such power makes one feel a bit excited and fearful. To this side of the subject,

psychologists can give a firm answer—it is not true.

Neither a mind under hypnosis nor a person being subliminally stimulated becomes putty in the master's hands. The suggestibility of hypnosis is pretty well limited to simple, generally quite immediate tasks—and even those can backfire, especially when the response is not to be given for some time, as would be the case in purchasing. A student went to a well-known therapeutic hypnotist, and asked for some help in recalling his math in an upcoming examination: to which the therapist-hypnotist replied that he would have to refuse, since it might turn to that he would forget all he knew rather than remember it! Clearly, such reactions would be of little value to an advertiser or communicator!

Aside from that, hypnotists repeatedly report that a person cannot be persuaded to do anything which is against his will—whether that be temporarily (I don't want to) or permanently (that's not good, and I won't do it). And this, remember, in a situation in which the person has already voluntarily cooperated and permitted the hypnotist to control him. And when there is cooperation, it will be carried out in the usual manner and style of the individual—which suggests again that commercial use of subliminal stimulation is limited to actions already agreeable to the person in his conscious state.

So far, little evidence is available about the success of subliminal experiments done since Mr. Vicary's initial announcements. There is no question, however, that any positive results will be dotted with negative ones, as just suggested. There is also no doubt that the experiments will demonstrate again what is already known—that the mind behind consciousness is highly organized, that it has its typical ways, beliefs, willingnesses, and resistances, just as we observe them in conscious behavior.

As a matter of fact, many psychologists and psychiatrists believe that the unconscious mind is more resistant to changing views than is the conscious mind. For example, we've all had the experi-

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does n...
or am...

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doing
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orient...

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projec...
ruined
about
edge,
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projec...
consci...
well b...
interf...
This
sults t...
oppon...

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limite...
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helpfu...
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courage...
or dif...
declin...
forcen...
doesn't
vide
pleas...

No
tate
sublin...
indicat...
that h...
ular
bring...
comm...
the g...
interf...
sumer...
needs
wish
sublin...
much
consc...
—and...

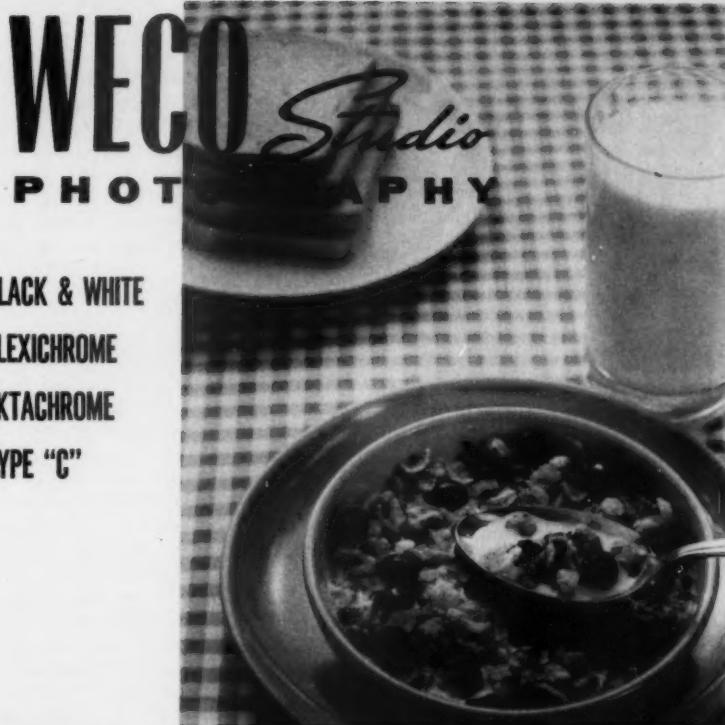
ence of trying earnestly, maybe desperately, to remember something we've done, heard, or said—and simply cannot. The resistance here is unconscious: it is a demonstration of the unwillingness of the conscious mind to follow directions, to be amenable to a goal. As anyone who has argued with a child or a woman knows, being irrational about something does not go along with being suggestible or amiable!

To be sure, we all learn unconsciously—learning by doing is mostly unconscious, and "experience" is valuable mostly because of the unconscious learning it provides. But when we learn by doing, it is important that we are learning consciously, too: we are attending to what we do, and the mind is largely oriented to its goal.

This brings up another area of concern with subliminal perception. According to reports of a BBC study, they found people repelled by subliminal projection of unpleasant words—which ruined the show. Here is a phenomenon about which there is really little knowledge, but it makes good theoretical sense that it will happen. If the subliminal projection is not nicely dovetailed to the conscious attention and attitude, it may well be perceived unconsciously as an interference, as destroying the satisfactions in the vehicle of entertainment. This also would have few beneficial results to advertisers, even if they took the opportunity to slander their competitors!

Finally, unconscious suggestion has limited value unless it is in line with real experience. Suggestions may be helpful in easing a dental patient through a crisis of self-control, or encouraging someone to try something new or different. Its value, however, quickly declines if there is not realistic reinforcement—if the problem isn't solved, doesn't turn out happily, doesn't provide new avenues for satisfaction and pleasure.

None of these observations will dictate what stand can be taken about subliminal perception. They do often indicate limits and barriers to its use, that have been often overlooked in popular accounts and discussions. They bring us back, essentially, to the same communication problems as we had in the good old days of orthodox motivation research—the creative solution of interference between advertiser and consumer, and the value of recognizing the needs and attitudes of the listener if you wish to be heard. It is for sure that subliminal stimulation will require as much creativity and meaningfulness as conscious communication ever required—and perhaps more.



WEKO STUDIO • 14 EAST 39th ST. • MU 5-1864

Remember, you want the finest in fluorescence—ask for it by name



COLOR CARD . . . for Papers and Cardboards. Contains samples and printing suggestions.

COLOR SELECTORS . . . for Silk Screen, Bulletin Colors, Qwik-Spray paints, and Water Colors. Have perforated swatches you can tear off and attach to your job.

Write on your letterhead for Color Card and/or Color Selectors (please specify which). Use Sun-Tested Velva-Glo for velvety smooth jobs.

**RADIANT COLOR CO. 15
830 Isabella St., Oakland 7, Calif.**

Manufacturers of Sun-Tested Velva-Glo fluorescent papers • cardboards • silk screen colors • bulletin colors • coated fabrics • water colors • qwik-spray colors

Quality
Dye
Transfers

A Complete Color Service



NORMAN KURSHAN, INC.
Color Service
8 West 56th Street
New York 19, N.Y.
JUdson 6-0035

USE LETTERING inc STYLES FOR YOUR HEADINGS

Quality Hand Lettering

Lettering inc styles are designed to make your headings easier to read, more compelling and more expressive.

Priced to Fit Your Budget

The Lettering inc method of assembling headings from pre-tested top quality master alphabets assures you of the best in hand lettered headings at prices to fit any budget.

Available to Everyone

Lettering inc studios are located in 6 major advertising centers. All studios offer service by sales representative, phone or mail. All studios maintain the same high level of service and craftsmanship.

SEND FOR YOUR 15'X15' 106 PAGE

Catalog

FREE TO CUSTOMERS
\$10 TO OTHERS

lettering inc

CHICAGO - 755 North Michigan Avenue
DETROIT - 100 Delaware
NEW YORK - 119 West 57th Street
PHILADELPHIA - 34 South 17th Street
TORONTO - 220 Richmond Street West
SAN FRANCISCO - 25 California Street

what's new

400% ENLARGEMENTS: New Camera Lucikon Model C/Direct Projector enlarges or reduces anything opaque or transparent by 400 percent directly on any thick surface, reports manufacturer. A. I. Friedman, Inc., 25 W. 45 St., New York, has machine for rent or sale, sponsored workshop demonstrations by inventor-designer.

POLECAT: A strong, featherweight aluminum column with a spring in the top provides "a new way to hold things up." Adjust it to the ceiling, then spring it in and out of place as you please—it can't be knocked over, and takes no more floor space than a silver dollar. Polecats make easy-to-do movable partitions, shelving and art displays, peg board displays, establish special display areas and serve effectively in window trimming, and provide support for photo backgrounds without the clutter of legs and heavy iron bases. An illustrated, fully descriptive folder and price list is available from Natural Lighting Corp., 612 W. Elk Ave., Glendale, Calif.

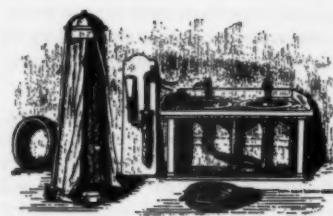
PREFORMED FRAMING EDGES: Framing edges, corners and leg stands, preformed, now offered by Fairgate Rule Co., Cold Spring 11, New York. Frames are supplied in lengths of 6, 8 and 12 ft., can be cut with a hacksaw in few minutes since they are prefabricated in extruded shape out of nonrusting aluminum. Right angle corner pieces are quickly screwed at corners with screwdriver or dime. Legstands, triangular iron pieces, also attach with screws. Hanging brackets are furnished for attaching display to wall. All come in smooth finish blue, gold or silver. Use of Linedge produces inexpensive displays, manufacturer reports—about \$12.80 excluding labor, will be total for pegboard display, 8 ft. wide by 4 ft. high.

MATCHLIGHT COLOR PHOTOGRAPHY: What Ansco calls the world's fastest indoor type color film—Tungsten Type Super Anscochrome—can be used for photography by candle light, also ordinary kitchen-match light—and Ansco is mailing packets of matches, each match imprinted with picture-taking information, to prove the point. New film comes only on 20 exposure 35mm size, with 120 roll film to be made available later. The film is balanced for 3200K illumination, but manufacturer states "very acceptable pictorial results are now possible with any type of visible illumination."

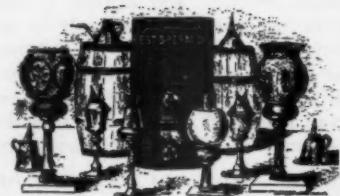
WHATEVER



YOUR



BUSINESS



. . . you can improve it by using the right kind of paper. Millers Falls Bond paper has been helping successful businesses for years. Sparkling white, with the look and feel of quality, Millers Falls Bond is both practical and impressive. Use it for correspondence, orders and invoices, direct mail advertising. Don't just buy paper; buy the best!

Better papers are made with cotton fiber

**MILLERS
FALLS
BOND**

MILLERS FALLS PAPER CO. • MILLERS FALLS, MASS.

what's new

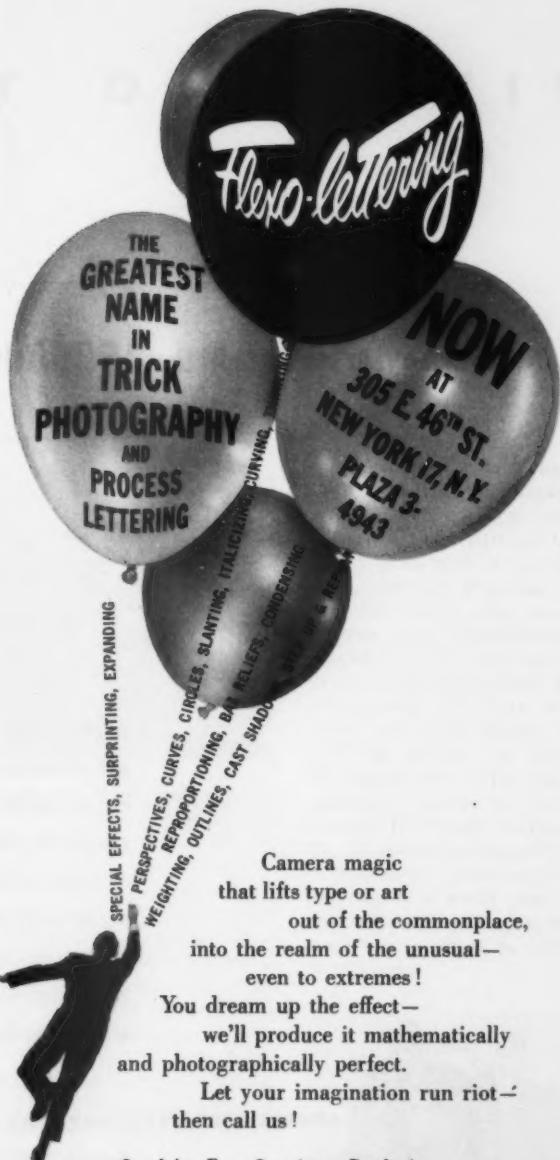
NEW READY-TO-USE DRAWINGS: The Fourth Annual Portfolio of Idea Art has ready-to-use drawings which can be used as a series, are in light-touch vein. Over 100 drawings plus copy lines, illustrated index. Reports are on 8½x11 heavyweight KromeKote stock, inserted in plastic ring binder. Idea Art portfolios are mailed for five-day free examination (307 Fifth Ave., New York 16), cost \$27.50, including reproduction rights.

3D SIGNS BY CHEMICAL MILLING: New method of making 3D effect in metal is chemical milling, which can take the place of the other production methods—to cast the alloy, which may mean a heavy cumbersome part, or to stamp the design out of thin sheets of aluminum or steel. Chemical milling permits 3D effects to be detailed into flat and contoured metal forms, for mounting on billboards or store front, or as decorative element in buildings. Technique cuts away excess metal through chemical action of etchant solution. Details from U. S. Chemical Milling Corp., 1700 Rosecrans Ave., Manhattan Beach, Calif.

MULTIPLE VIEWING: A new slide viewer, the Pictar Slide Editor by Mast Development Co., 2212 E. 12th St., Davenport, Ia, permits viewing of up to 20 slides of 35mm simultaneously. Desktop unit, 8" high, 8" deep and 12" wide, weighs 2½ lbs., has 8½x10 screen of translucent Plexiglas acrylic plastic formed with series of narrow shelves to hold slides or negs. Bluish-white screen provides even diffusion of light from a 40-watt incandescent bulb.

HAND LETTERING ALPHABETS: New Quillo alphabets come on reverse side of thin, clear, transparent acetate sheets with wax pressure sensitive backing. Many alphabets come complete on one sheet, larger styles complete on two sheets. Available in major cities through artists' supply houses, details from Advertising Aids Co., 57 S. 4th St., Minneapolis 1, Minn.

READY-TO-USE MARKING: The Speedry Magic Marker is ready-to-use marking device, writes on any surface, dries instantly, is waterproof, comes in black, red, blue, green, yellow, brown and purple. One of the new items described in Brown Ink, monthly catalog from Arthur Brown & Bro., Inc., 2 W. 46 St., New York 36.



Send for Free Specimen Book A

FLEXO-Lettering CO. INC.

"Traffic was really floored
when I handed them the
twelve velox mechanicals
they had ear-marked for
today"
"Use Litof?"
"Natch."

ARTHUR LITOF STUDIOS MU 2 6761 ARTHUR LITOF HANS SCHMIDT
EAST 65 STREET N.Y.

we make your message fit the

PRODUCT

Product

product

When printing from movable type was invented, that was marvelous enough—for a while. You could (and had to) use the same 'typography' for a Papal Bull as you did for a Black Letter book. Today, who would think of doing a perfume advertisement with the same feel as one for an earth-moving tractor? Creative typography is the way we make the message fit the product better, more effectively, and more appropriately. ATA members are listed on this page. They have a better way with type.



ADVERTISING TYPOGRAPHERS ASSOCIATION OF AMERICA, INC.

Executive Offices: 461 Eighth Avenue, New York City

IT PAYS TO SET TYPE RIGHT AT: AKRON, OHIO, The Akron Typesetting Co.; ATLANTA, GEORGIA, Higgins-McArthur Company; BALTIMORE, MARYLAND, The Moran Printing Company; BOSTON, MASSACHUSETTS, The Berkeley Press, H. G. McMennamin, Machine Composition Co.; BUFFALO, NEW YORK, Sahli Typographic Service; CHICAGO, ILLINOIS, J. M. Bendixco, Inc., The Faithorn Corp., Hayes-Lochner, Inc., Ronkle-Thompson-Kovats, Inc., Frederic Ryder Company; CINCINNATI, OHIO, The J. W. Ford Company; CLEVELAND, OHIO, Behme & Bliskmann, Inc., Schlick-Barner-Hayden, Inc., Shelly Typesetting Co., Inc.; COLUMBUS, OHIO, Yaeger Typesetting Co., Inc.; DALLAS, TEXAS, Jaggers-Chiles-Sinclair, Inc.; DAYTON, OHIO, Dayton Typographic Service; DENVER, COLORADO, The A. B. Hirschfeld Press, Hoflund-Schmidt Typographic Service; DETROIT, MICHIGAN, Arnold-Powers, Inc., The Thos. P. Henry Co., George Williams & Company; INDIANAPOLIS, INDIANA, The Typographic Service Co., Inc.; KALAMAZOO, MICHIGAN, Mahoney Typographers, Inc.; LOS ANGELES, CALIFORNIA, Adtype Service Co., Inc.; MILWAUKEE, WISCONSIN, Arrow Press; MINNEAPOLIS, MINNESOTA, Duragraph, Inc.; NEW YORK, NEW YORK, Ad Service Company, Advertising Agencies' Service Co., Inc., Artintype, Inc., Associated Typographers, Inc., Atlas Typographic Service, Inc., Central Zone Press, Inc., The Composing Room, Inc., Composition Service, Inc., Diamond Typographic Service, Inc., A. T. Edwards Typography, Inc., Graphic Arts Typographers, Inc., Hexley House, Imperial Ad Service, King Typographic Service Corp., Linercraft Typographers, Inc., Master Type Company, Chris F. Olsen, Frederic Nelson Phillips, Inc., Philmac Typographers, Inc., Royal Typographers, Inc., Frederick W. Schmidt, Inc., Harry Silverstein, Inc., Supreme Ad Service, Inc., Tri-Arts Press, Inc., Typographic Craftsmen, Inc., The Typographic Service Co., Vanderbilt-Jackson Typography, Inc., Kurt H. Volk, Inc.; NEWARK, NEW JERSEY, Burton Press, William Patrick Co., Inc.; PHILADELPHIA, PENNSYLVANIA, Walter T. Armstrong, Inc., Alfred J. Jordan, Inc., Progressive Composition Co., Typographic Service, Inc.; PORTLAND, OREGON, Paul O. Glancy, Adcrafters; ST. LOUIS, MISSOURI, Warwick Typographers, Inc.; SEATTLE, WASHINGTON, Frank McCaffrey; TORONTO, CANADA, Cooper & Beatty, Limited.

**Washington ADs hear Art Directors Club of Metro-**

politan Washington held a special dinner meeting to hear talk by Walter Dorwin Teague, who has been called the dean of American industrial designers. He is founder and senior partner of Walter Dorwin Teague Associates. He and six partners plus a staff of more than 150 serve leading accounts, including all furnishings and equipment of the new Air Force academy at Colorado Springs, the largest assignment ever undertaken by an industrial designer. Members of the Advertising Club of Washington and the Washington Institute of Graphic Arts joined AD club members for the special event. Henry Bausili, president of the club, presided. The speaker was introduced by program chairman Chuck Barnes, AD for the U. S. Atomic Energy Commission.

Art Direction's moved

As of mid-April, Art Direction is at 19 W. 44 St., New York 36, YU 6-4930



Cincinnati elects New president of the Cincinnati AD club is Philip R. Goyert, AD of Farson, Huff & Northlich, here front and center, fifth from left, receiving gavel from retiring president Sam. W. Lipson, third from left. Other officers include, from left, treasurer Fred C. Pottschmidt, of Sales Production Corp.; executive board member Edgar Steinau, of Edgar Steinau and Associates; Lipson; secretary Charles M. Jacob, of Sam Lipson Associates; Goyert; executive board member Elmer V. Koenig, AD of McDonald Printing Co.; vice president John Ziegler, of Proctor & Gamble Co.

San Francisco club out of L.A.-Western show

The San Francisco Art Directors Club and the San Francisco Society of Designers and Illustrators, who have not participated in the 13th Annual Exhibition of Western Advertising and Editorial Art sponsored by the Los Angeles Art Directors Club and Western Advertising magazine, plan to hold their own 10th annual show in the fall and have it published in Pacific Printer, in addition to regular coverage by Art Direction. The San Francisco club, in announcing that the work of their annual show would not be included in the Los Angeles-Western show or in the Portfolio of Western Advertising Art

sponsored by the Los Angeles club and Western Advertising magazine, proposed a new plan for a west coast show.

Rather than participating with the Los Angeles club in a single west coast show, the San Francisco club suggests that each major west coast city present its own show simultaneously, with the best of each show then being reproduced in an all-western annual. The San Francisco group feels that its plan would retain the individuality of the contributing groups and also provide an all-western show. The club has set up a committee, headed by Fred Glauser, art director for Honig Cooper, for exploring collaboration with all western clubs in publishing an annual that would display work of every area on the west coast. The committee has mailed a letter outlining its ideas to other AD clubs in the west.



Memphis elects New officers of the Memphis club, are, seated left to right, Jay Parker, vice president; John Boatright, president; Lynn West, secretary; Bud Hiskey, treasurer; back row, left to right, Charles Cantrell, incumbent director; Fred Price, retiring president who was elected to a two-year term as director; Leonard Crook, incumbent director.



**Dallas-Ft. Worth president New w
celebrates anniversary presi-
dent**

Dallas-Ft. Worth Art Directors Club, Rod Keitz, left, here celebrates the ninth anniversary of his firm, Keitz and Herndon Film Productions, Dallas. To the right, partner Larry Herndon. Center, serving birthday cake, is the firm's art director, Tom Young, member of the Dallas-Ft. Worth Club. Texas theme on cake—the Lone Star flag, cowboys and Indians, settlers and soldiers—is there because Keitz & Herndon's anniversary falls on Texas Independence Day.

Luncheon, under the chairmanship of Arthur Hawkins, executive committee member and past president of the club. The Awards Luncheon is held annually under the auspices of the club advisory board, composed of all the past presidents. Frank Baker is chairman of the board.

Citations accompanying the medals noted reasons for the choices. The citation to Allen mentioned his "outstanding efforts in presenting American culture and traditions to the peoples of the world through United States Information Agency sponsorship of traveling exhibitions and its information libraries." To Dial, for "high standard of excellence maintained in its (Union Carbide) advertising... integrated design program... outstanding example of the use of graphic art to establish corporate identity." To Harper, for "inspiration and encouragement given to the Art Directors of McCann-Erickson, Inc., throughout the world, resulting in a consistently high standard of visual excellence in advertising produced for its clients." To MacNeal, for "inspiration and encouragement given to the Art Directors of Curtis Publications resulting in a consistently high standard of excellence in visual presentation."

Inc. showed the club experimental film clips never before shown, storyboards, etc., discussed U. P. A. philosophy and approach... Club is sponsoring course on speech and personal development because "today's Art Director must sell himself and his ideas to both his management and his clients."

Cincinnati: Salvatore J. Taibbi, AD of American Telephone & Telegraph, guest speaker, brought with him the 36th annual exhibit, New York Art Directors club.... Mark Shaw, New York fashion photographer, recent guest speaker. Shaw will fly his own plane over the North Atlantic early in July to cover French fashion openings.

Memphis: Club has new extracurricular activity, a sketch class which meets in skylight studio monthly for figure sketching of model.

Philadelphia: Recent guest speaker, Allen F. Hurlburt, Look AD, on "The Art Director in the Modern Magazine".... New members include Janice Clark, Lee Taylor, Howard McCall, Jules Lambeck, Bob Darrach, Bernie Cleff, Ches Ellis... Georg Olden, director of graphic arts for CBS-TV, recent guest speaker. Was awarded Philadelphia Art Directors Club Medal of Achievement... Warren Blair was named by president Ray Ballinger to be chairman of the 24th Annual Exhibition. Co-chairman will be Hugh Purcell... Recent guests were Jim Leonard and John Lyons from Wilmington, introduced to membership by Les LaBove...

Pittsburgh: Members are welcome at meetings of board of officers... Guest speaker Art d'Arazien discussed "How Industrial Photography Can Be Made More Dramatic".... Committee heads include Bill Pensyl, program; Bernie Scheidl, editor of the Newsletter; Jimmy Devine, publicity; Patricia Taylor, entertainment; Jim McIntyre, golf party; Hy Steinberg, internal promotion... New associate members are Woodrow W. Burgess, rep and AD for Pittsburgh Ad-Art; Stanley T. Gardner, traffic mgr., rep., at Gateway Studios, Inc.; Walter D. Lafferty, sales rep, Gateway Studios...

New York Proclamation in honor of club's 1958 Communications Week, which included annual exhibition, awards luncheon, creativity conference, presented by the office of the Mayor of New York.

St. Louis: Guest speaker Ken Schmid, president of Ken Schmid Studios of Chicago, discussed, demonstrated his new process of making color separation negatives, called Kencolor... Club and
(continued on page 105)



Morse G. Dial



George V. Allen



**New York club
honors business leaders**

The New York Art Directors Club

annual awards to business leaders who have made outstanding contributions to graphic art and design, this year were presented to George V. Allen, director, United States Information Agency; Morse G. Dial, president, Union Carbide Corp.; Marion Harper, Jr., president, McCann-Erickson, Inc.; and Robert E. MacNeal, president, Curtis Publishing Co. The presentation of medals and citations was made at the Awards

Boston AD appointed industrial advertising mgr.

Joseph W. Shaughnessy, member of the Art Directors Club of Boston, has been appointed advertising manager of Sanborn Co., Waltham, Mass., manufacturers of precision instruments for medicine and industry. With Sanborn since 1951, Shaughnessy received a Bachelor of Fine Arts degree from the Massachusetts School of Art in 1949, attended Teachers College at Columbia University, and served as a sergeant in the Marine Corps in World War II.

chapter clips

Chicago: Herb Klyn, executive producer and vice president of U. P. A. Pictures,



Take a good look at the winners shown here from the 23rd annual exhibition sponsored by the Art Directors Club of Philadelphia. These are pieces that won't get lost in a crowd. They are not look alikes. They carry distinction in whatever media they grace. Each is an example of communication power without blatancy. In some cases individualistic illustration or photographic technique gives the piece its effectiveness and its uniqueness. In others sheer design or typographic handling does the trick. In any event, Philadelphia's best add up to an idea-inspiring exhibition of contemporary communications thinking and execution.

Joseph Gering, General Chairman, reports as follows on the show.

On the evening of February 21st members of the Art Directors Club of Philadelphia, their friends, clients and well-wishers assembled at the Commercial Museum for the Preview of the 23rd Annual Exhibition of Advertising and Editorial Art.

In preparation for this event close to 2000 entries were submitted for con-



*Joseph Gering
(Gering/Kakana Associates),
General Chairman
of the 23rd Annual Exhibit.*

IMPACT VIA INDIVIDUALITY...

Philadelphia's 23rd shows how power, taste, and individuality of art and design combine for maximum communication effectiveness

ideration, of which, slightly over 500 were chosen for exhibition.

In an exhibition of this nature, the basis of judgment is necessarily broad and encompasses many tastes.

The committees selected, under a general chairman, to help organize and supervise the varied aspects of the exhibition, consisted of Art Directors of Agencies and Industry, Consultant Art Directors and Designers.

While various categories were itemized, there was no attempt to fill out categories on an arbitrary numerical basis. All entries were chosen on one consideration alone, how successfully did it transmit a message or evoke a response. As a result, categories were uneven in quantity, but the overall quality of the show was maintained. The Awards Juries were given the same responsibility — to choose those entries which met the highest standards, regardless of category. There could be several or no awards in any category — this applied to both Gold Medal and Silver Medal Awards. (In the Phila-



delphia show, all entries chosen for exhibit are awarded Certificates of Excellence.

The Awards Juries were comprised of those men whose personal attainments are reflected by their high stature in the graphic arts field.

The Jury for Design of Complete Ad and Art consisted of:

Robert Pliskin, McCann-Erickson Inc.

Louis Dorfman, CBS Radio

Robert Dolobowsky, Grey Advertising Inc.

George Giusti, Advertising and Editorial Designer

Henry Wolf, Esquire Magazine

The Jury for Photography consisted of:

Ben Somoroff

Leslie Gill

The Exhibition was displayed dramatically in the Commercial Museum over a floor space of approximately 9000 square feet. In part of this area, the ceiling rose to a height of 25 feet, giving the Design Committee an opportunity to display on one wall a full-size 24-sheet poster used to promote the show itself. Another feature of the show was a Television and Commercial Film Section, where shows were held periodically for the public. There was also an Experimental Category, in which visitors to the show were invited to participate in the selection, by ballot, of a Gold Medal and Silver Medal winner.

Full coverage by the press, radio and television was given the exhibition.

For the first time, the Medals were awarded to both the Art Directors and Artists, regardless of whether the award was made in the Design of Complete Ad or Art category. This innovation eliminated any inequity which might occur. In itself, this is a reflection of the growing employment by agencies and industries of independent creative talents. The exhibition was originally scheduled to run from Feb. 22 to March 16, but due to the vast public interest displayed in the show, the date was extended to April 6.

gold medal



magazine advertising
illustration

artist: Leona Wood

Ad: Paul Darrow

agency: N. W. Ayer & Son Inc.

advertiser: DeBeers Consolidated Mines Ltd.



photography
magazine advertising illustration

artist: Seymour Mednick,

Don Madden

Ad: Walter Reinsel

agency: N. W. Ayer & Son Inc.

advertiser: Container Corp. of America



magazine advertising
illustration

photographer: Harold Halma

Ad: Walter Reinsel

agency: N. W. Ayer & Son Inc.

advertiser: Bell Telephone System



cartoon illustration

artist: Arnold Roth

Ad: Frank Eltonhead

agency: Triangle Publications

advertiser: TV Guide



trade periodical
advertising illustration

photographer: Edward Gallo

Ad: Robert Smith

agency: Lester Rossin Assoc. Inc.

advertiser: Lederle Laboratories



trade periodical
advertising illustration

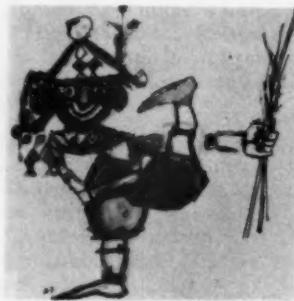
photographer: George Faraghan

Ad: Richard Cummins

agency: Erwin, Wasey, Ruthrauff &

Ryan

advertiser: Lederle Laboratories



editorial illustration

artist: Andre Francois

Ad: Frank Zachary

magazine: Holiday

publisher: Curtis Publishing Co.



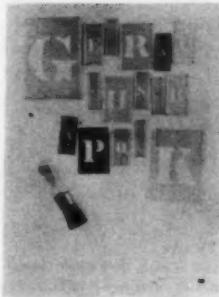
magazine cover

artist: George Giusti

Ad: Frank Zachary

magazine: Holiday

publisher: Curtis Publishing Co.



magazine cover
Ad: Matthew Leibowitz
artist: Matthew Leibowitz
advertiser: Gebrauchsgraphik



TV art and commercial film
Ad: Lewis T. Ford
designer: Dailey Service
agency: Dailey Service
advertiser: SKF Industries Inc.



booklet or direct mail piece
special gold medal award for excellence in printing
Ad: Eugene Feldman
designer: Aloisio Magalhaes, Eugene Feldman
advertiser: The Falcon Press



editorial page
Ad: Frank Zachary
designer: Frank Zachary
agency: Holiday Magazine
advertiser: Curtis Publishing Co.



packaging, book jacket record albums
Ad: Matthew Leibowitz
designer: Matthew Leibowitz
advertiser: Cadmon Publishers



miscellaneous
Ad: Schroeder/Lewis
designer: Schroeder/Lewis
advertiser: Schroeder/Lewis

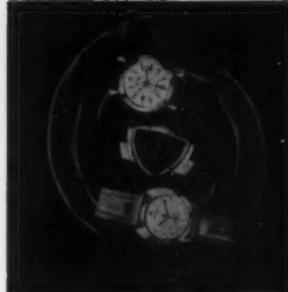
silver medal



magazine advertising illustration
photographer: Tana Hoban
Ad: Ruth Greenberg Brody
agency: Abbott Kimball & Co.
advertiser: Kate Greenaway



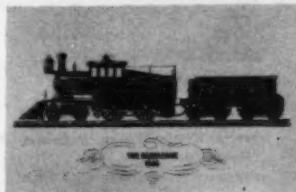
magazine advertising illustration
artist: Mary Faulconer
Ad: Walter Reinsel
agency: N. W. Ayer & Son Inc.
advertiser: Container Corp. of America



newspaper advertising illustration
photographer: Ben Somoroff
Henry Ries
Ad: Richard Yeager
agency: N. W. Ayer & Son Inc.
advertiser: Hamilton Watch Co.



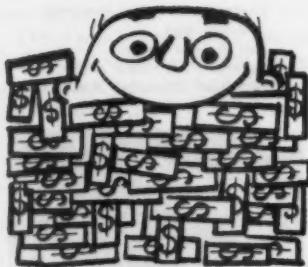
newspaper advertising illustration
artist: William Hassard
Ad: Richard Kruecker
agency: Arndt, Preston, Chapin, Lamb & Keen
advertiser: San Giorgio Macaroni Co.



direct mail illustration
artist: Robert T. Kern
Ad: Richard L. Downes
agency: John T. Hall & Co.
advertiser: C & D Batteries Inc.



direct mail illustration
artist: Thomas Vroman
Ad: Thomas Vroman
agency: New York Times
advertiser: New York Times



cartoon illustration
artist: Boris Drucker
Ad: Vincent Benedict
agency: Gray & Rogers Inc.
advertiser: Phila. Saving Fund
Society



indoor poster art
photographer: Tana Hoban
Ad: George Fithian
agency: Erwin Wasserman, Ruthrauff &
Ryan, Inc.
advertiser: Western Saving Fund



editorial illustration
artist: Phil Hays
Ad: Robert Atherton
magazine: Cosmopolitan
publisher: Hearst Magazines



editorial illustration
artist: Leslie Goldstein
Ad: Gloria Waterfield
magazine: Young People Magazine
publisher: American Baptist
Publication Society



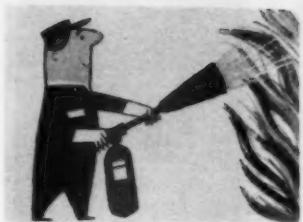
editorial illustration
artist: Jacob Landau
Ad: Marvin Israel
magazine: Seventeen
publisher: Triangle Publications



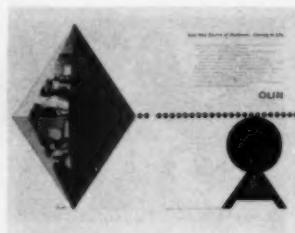
fashion art
artist: Robert Yemme
Ad: Joseph C. Jones
publisher: Philadelphia Bulletin



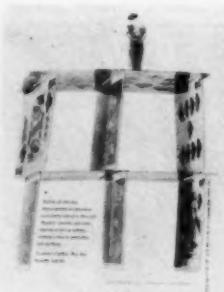
**magazine cover drawing,
painting or photograph**
photo: Alfred Ignarri
Ad: George Dukes
advertiser: Merck Sharp & Dohme



TV art
Ad: Lewis T. Ford
artist, designer, photographer:
Dailey Service
agency: Dailey Service
advertiser: Lukens, Savage &
Washburn



magazine advertising
Ad: Dean Coyle
designer: George Guioti
agency: D'Arcy Advertising
advertiser: Olin Aluminum



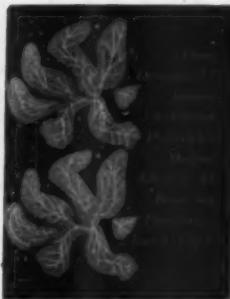
trade periodical advertising
Ad: Warren Blair
designer: George Sulpizio
agency: Smith Kline & French
Laboratories
advertiser: Smith Kline & French
Laboratories



pharmaceutical direct mail
Ad: Andrew Schmidt
artist, designer, photographer:
Schroeder/Lewis
agency: Merck Sharp & Dohme
advertiser: Merck Sharp & Dohme



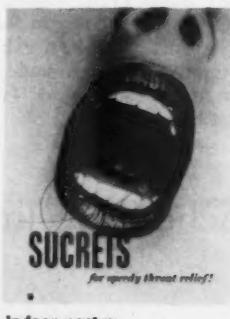
promotional material
Ad: Lewis T. Ford
artist, designer, photographer: Earle Handy, Al Sears, Ed Foran, Jeanne Sharson, Nick Arena
agency: Dailey Service
advertiser: Dailey Service



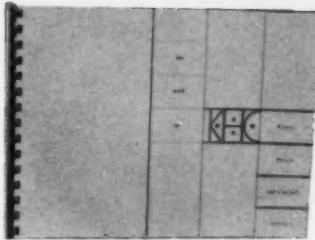
promotional material
Ad: Samuel Maitin
designer: Samuel Maitin
advertiser: Philadelphia Museum School of Art



promotional material
Ad: Vincent Hoffman
designer: Sudler & Hennessey Inc.
advertiser: The Saturday Evening Post



indoor poster
Ad: Andrew Schmidt
artist, designer, photographer: Andrew Schmidt
advertiser: Merck Sharp & Dohme



company magazine
Ad: Samuel Maitin
designer: Samuel Maitin
advertiser: Kramer, Hirsch & Carchidi



book jacket
Ad: Dorothy A. Smith
designer: Joseph Frassetto
publisher: Westminster Press



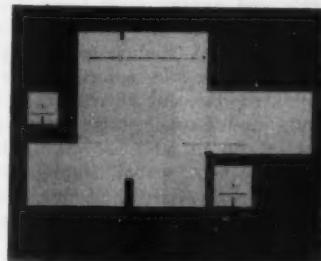
record album
Ad: S. Neil Fujita, Edward Colker
designer, photographer: Seymour Mednick
advertiser: Columbia Records



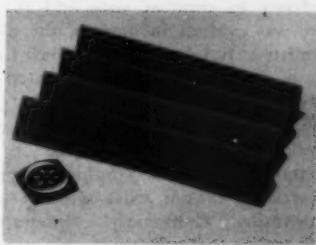
packaging
Ad: Warren Thomas
designer: Warren Thomas
advertiser: John Wagner & Sons



packaging
Ad: Hugh Purcell, Jr.
artist: Randall Snyder, Al Ignarri
agency: Container Corp. of America
advertiser: Fieldcrest Mills



miscellaneous
Ad: Gering/Kahana Associates
artist, designer, photographer: Gering/Kahana Associates
advertiser: Gering/Kahana Associates



miscellaneous
Ad: Schroeder/Lewis
artist, designer, photographer: Schroeder/Lewis, Saul Zalkind
advertiser: Harold Lewis

Robert Jones



A DEFINITE STYLE EMERGING

Trend of the Type Directors Club Fourth Annual Awards for Typographic Design Excellence, shown on the following 32-page section reveals that a definite school of design is emerging in the United States. This was noted by show judges Robert M. Jones, chairman of awards and exhibit, and Louis Dorfman, director of art, advertising and promotion, CBS Radio. Jones emphasized that while the majority of award winners, representing all sections of this country and Canada, were quite personal in concept and execution, there did seem to be a "school" feeling. Dorfman observed a relative sameness or conformity in look, and thought it possible that a definite style is emerging in the United States today, perhaps comparable to the European poster look.

Jones reported no apparent trend in typography as such. There was no dominating type face but generally excellent usage of a great number of faces. The tendency to contrast sizes and to mix faces was evident in most of the pieces submitted. Judging panelist Herb Lubalin, of Sudler & Hennessey, noted the increasing relationship between good graphic design and good typography. "Designers have finally come to the realization that good graphic design for advertising cannot exist without good typography. Conversely, typographers now realize that advertising typography, in order to be compelling, must have good design as its basis. No longer is typography considered just a means for mechanically setting words on a page.

Typography, in many cases, has become the complete design of an advertising page. It has become the illustration itself rather than a caption for an illustration."

Lubalin also noted the prevalence of experimentation — some good, and some bad, but always generating excitement and enthusiasm. The trend he noticed was "toward a diversified typographic influence provided by many fine designers rather than the single influence of a single designer as has been the case in the past."

The judges agreed that direct mail pieces represented highest level design effort. Jones said the direct mail entries proved to be far the most exciting and in physical numbers overwhelmingly dominated the other categories. Designers' awareness of reproduction methods and materials and their imaginative use of these were pointed out by the judges. Mentioned specifically were the interesting uses of papers, the variety of colors, textures and weights, the unique uses of color inks, bindings, foldings, and combination of printing processes. Lubalin noted that the physical material designers work with has now been used to add an important dimension to graphic design.

The judges were in agreement, too, that this year's show, presented in conjunction with the First International Typographic Design Seminar at Silvermine, Conn., April 26, and repeated at the Carnegie International Center, New York, April 28-29 during the American

counterpart of the international seminar, set a new high standard. Judges reported that the material submitted—a record-breaking 1650 entries narrowed down to 195 award winners—was of the highest calibre, "provocative and evocative" (Dorfman).

If any lack was felt, it was in the comparatively low number of entries received from agencies, as compared to those received from other sources. TDC hopes for a greater agency representation in future shows.

Judges included Aaron Burns, The Composing Room, Inc.; Dorfman; Eugene Etterberg, The Gallery Press; Gene Federico, Douglas D. Simon; Lubalin; Frank Powers, J. Walter Thompson Co.; Bradbury Thompson, Street & Smith Publishers, Inc.; Milton Zudeck, McCann-Erickson, Inc.

Robert M. Jones, chairman of the judges panel, is AD of RCA Victor Records, and proprietor of The Glad Hand Press. He has worked for Life magazine, was AD for Park East magazine, taught advertising design at Cooper Union. He is a member of the Type Directors Club, American Institute of Graphic Arts, and the Art Directors Club of New York. These three organizations have awarded him over 30 prizes for his work in the graphic arts. Work from his Glad Hand Press, located in the garage in back of his home in Stamford, Conn., has had a one-man exhibition at Princeton University, and will have another at the Society of Typographic Arts, Chicago. •

TDC'S 4th personal in concept but a 'School' feeling

*The
fourth
annual
awards
for
**TYPOGRAPHIC
DESIGN
EXCELLENCE***



*The
Type
Directors
Club
of
New York*

The Judges: Aaron Burns/Louis Dorfman/Eugene Ettenberg/Gene Federico/Herb Lubalin/Frank Powers/Bradbury Thompson/Milton Zudeck/Robert M. Jones, Chairman



Trade Ad: Allan Fleming
for Cooper & Beatty, Ltd.

Just Like
The Good
Old Days—
Only

IMPACT

It's still the Number 1 station-size talk-time program
in all media areas. 2 MILLION different stations
with 2 MILLION different programs. CBS Radio's unique
210 radio stations IMPACT gives more than
2 MILLION different families more than 210 MILLION
hours of news, music, sports, drama, comedy, entertainment
and per diem transportation services.

Trade Ads: Louis Dorfman
for CBS Radio Network

TRI-ARTS PRESS, INC.

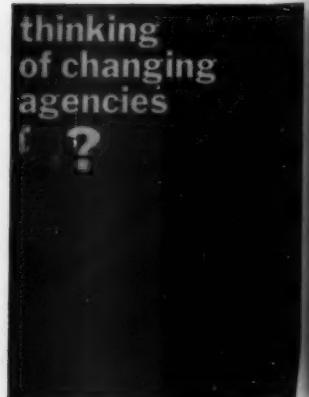
Advertising typographers and printers
305 East 46 Street, New York 16, New York
Murray Hill 5-1242

Trade Ad: Freeman Craw
for Tri-Arts Press, Inc.

Ad Design: Gene Federico
for Douglas D. Simon Advertising



Trade Ad: Norman Gollin
for The Dreyfus Co.



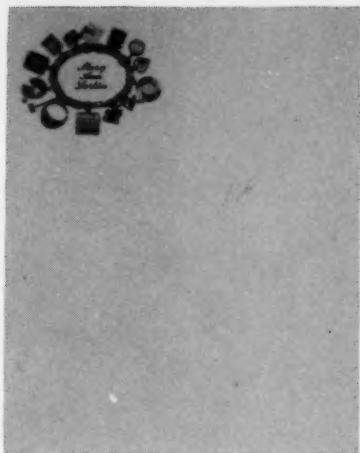
Direc
The A

Point

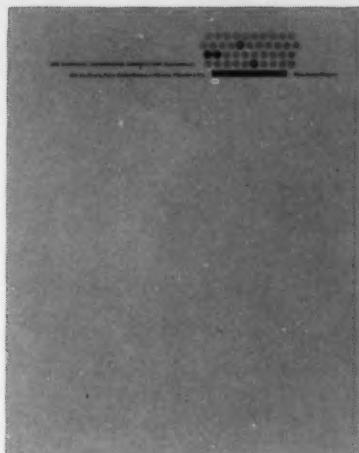
Specia



Direct Mail: Herb Lubalin for
The Art Directors Club of N.Y.



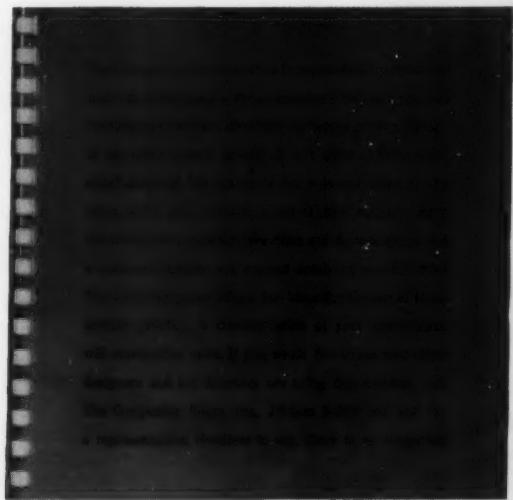
Direct Mail: Sam Scall
for Mary Ann Larkin



Direct Mail: James P. Camperes for
The National Secretaries Ass'n.



Point of Sale: Frederick A. Usher, Jr. for General Lee's Restaurant



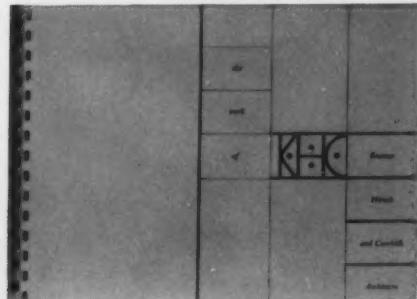
Direct Mail: Rosemary Littman for The Composing Room, Inc.

Gellin
fus Co.

Special Occasion: John & Marilyn Neuhart for the Hand Press



Special Occasion: William Hirsch, Samuel Martin
for Kramer, Hirsch and Carchidi





Adv. Design: Peter M. Hirsch for Douglas D. Simon Agency

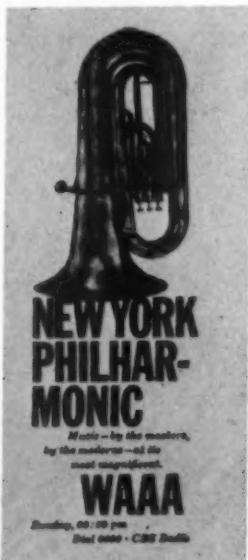


Direct Mail: Arnold Varga
for Art Directors Society of Pittsburgh



Direct Mail: Arnold Varga
for Art Directors Society
of Pittsburgh

Adv. Design: Louis Dorfman
for CBS Radio Network



Adv. Design: Gene Federico
for Container Corp. of Amer.



Adv. Design: Lawrence Gayner for AAIN, Inc.



Direct Mail: Raymond Dowden for Cooper-Union

**\$57,841,764
Stanley
Sales
Built
On
Fun,
Parties
And
Premiums
By
John S.
Tomkins**

Stanley Home Products Int. of Worldwide, Mass., wants licensees to have more parties. The company is not in the liquor, candlestick or paper hot beverage business, but last year it sold \$17,241,254 worth of soap, fly spray, shaving cream and other sundries using the "home party" method.

Direct Mail: Roy Kuhlman
for Stanley Home Products Inc.

Direct Mail:
Roy Kuhlman for Public Relations Graphics

Anti-inflammatory—Anti-pruritic—Anti-infective—all the proved benefits of hydrocortisone acetate and neomycin sulfate in a new, melting PROTEC[®] RECTAL GELPOSITORIES.

HYDROCORTISONE - reduces inflammatory reactions to trauma, allergy, infection, chemical or mechanical irritation - reduces postoperative oedema, which in turn reduces pain and promotes healing - relieves itching and burning to prevent scratching and excoriation.

NEDUMYCIN • exerts bactericidal action against a wide range of gram-negative and many gram-positive pathogens • particularly active against intestinal microorganisms • does not irritate sensitive tissues • promotes healing • no evidence of bacterial resistance • prevents and controls infection.

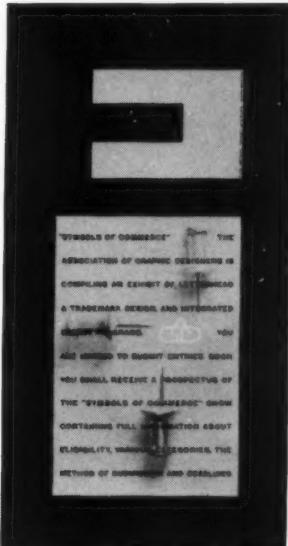
TOGETHER IN PROTEF - offers more convenient and comprehensive relief from discomfort of anorectal lesions and irritation - assures slow sustained release of medication to prolong therapeutic action and benefits - convenient administration.

PROTEIN

Direct Mail: George Lois
(Sudler & Hennessey) for The Upjohn Co.

m-a
a product of biophase and cytologic research

Direct Mail: Bob Corey for Anderson-McConnell Adv., Inc.

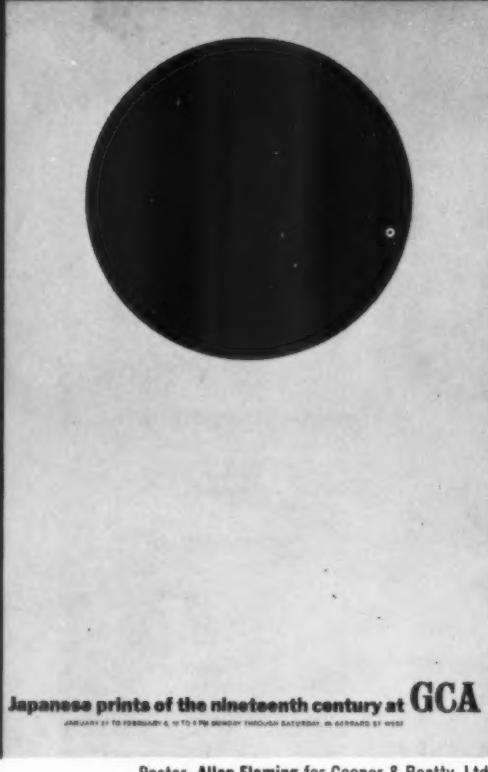


**Direct Mail: James Shade for The Ass'n
of Graphic Designers**

Trade Ad: Louis Dorfsman for CBS Radio Network

THE FRENCH HAVE A WAY OF SAYING





Japanese prints of the nineteenth century at GCA.

JANUARY 31 TO FEBRUARY 6, 11 TO 5 PM MONDAY THROUGH SATURDAY, 25 BEAVER ST. WEST

Poster: Allan Fleming for Cooper & Beatty, Ltd.

**Direct Mail: Tony Palladino
for Irving Werbin Associates**



**Special Occasion: Robert M. Jones
for Robert M. Jones**

Ad Design: Gene Federico for Douglas D. Simon Adv. Agency

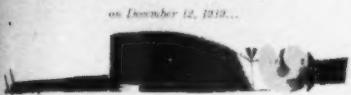
Sanford, bring your wife you
will find a gift that's musical enjoyment. At
White-Tailed Eagle of America, a soft new version. 16 oz. \$1.50. Sweet and mellow. *Jointed Cape Cod version. \$1.99.*
Bath, Foster Federico. Blue lacquered, striped or mottled. Tapes 1.45 to 1.95.
Lord & Taylor, New York. Marshall Field & Company, Chicago. J.W. Robinson, Los Angeles.
Other fine stores in U.S. and Canada. For nearest store, write Mandel Manufacturing Company, 1405 Broadway, New York 15.



**Direct Mail: Herb Lubalin & Frank Wagner
for Wallace Laboratories**



**Direct Mail: Advertising Designers
for Institute for Defense Analyses**



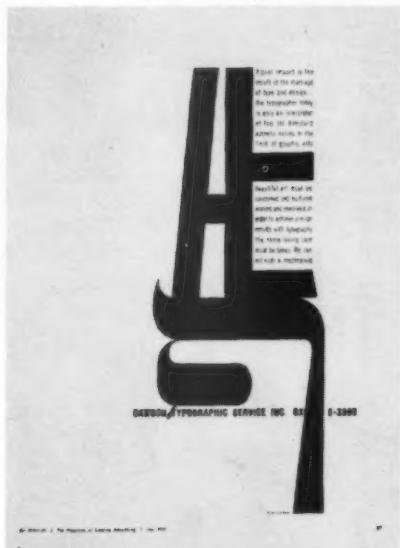
Direct Mail: Lionel Kalish, Empire Typographers for Sunshine Printing Co.



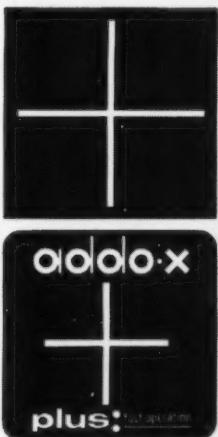
Trade Ad: Norman Gollin for The Dreyfus Company



Trade Ad: **Bob Farber**
for Dawson Typographic Service, Inc.



Ad Design: Sutnar-office
for "addo-x" adding machines



"add-a-x" adding machines, 300 Park Ave., NY 22



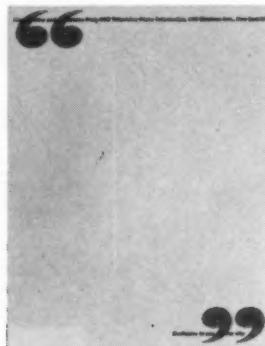
Craw Clarendons: Classic Creations — with the modern touch. "Tasteful and Classy" among craftsmen with every reason to be. The Craw Clarendon family is a complete line of type for dynamic, modern typography. Never before was there a Clarendon family of such distinctive design and broad usefulness. This paragraph is an example of the Clarendon style. For more information about the Clarendons or any other typeface, send us a self-addressed envelope for our specimen book, or write directly to the Type Division, American Type Founders, 1200 Atlantic Avenue, Newark, New Jersey.



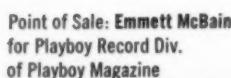
Direct Mail: Roy Kuhlman for Public Relations Graphics



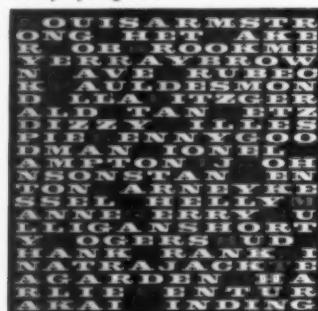
Direct Mail: Bob Farber
for Howard Zieff, Inc.



Direct Mail: George Lois
for CBS Television Press Information



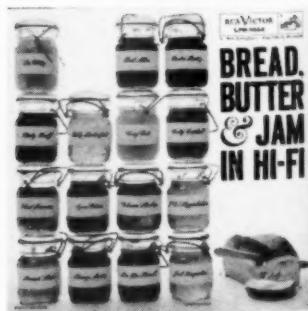
**Point of Sale: Emmett McBain
for Playboy Record Div.
of Playboy Magazine**



**Point of Sale: Ivan Chermayeff
for RCA Camden Records**



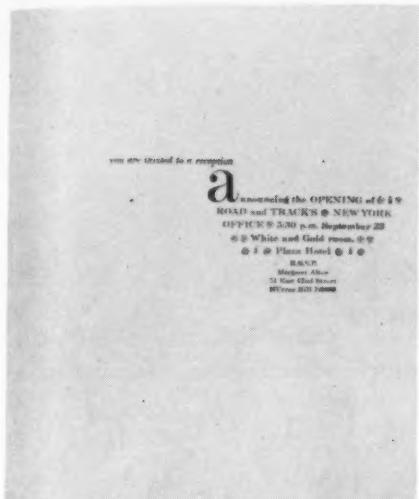
Point of Sale: Acy Lehman-Carl Fischer
for RCA Victor Record Div.



THIRTY-SEVENTH ANNUAL
NATIONAL EXHIBITION OF
ADVERTISING & EDITORIAL
ART & DESIGN OF THE NEW
YORK ART DIRECTORS CLUB
APRIL 1 TO 10, 10 AM TO 7 PM
ASTOR GALLERY, 3RD FLOOR
WALDORF-ASTORIA HOTEL
50TH ST. & PARK AVE., N.Y.C.

Poster: Herb Lubalin, Gene Federico, Louis Dorfsman
for Art Directors Club of N. Y.

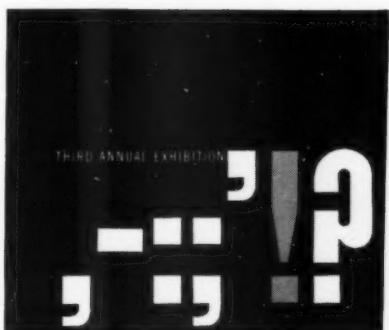
Special Occasion: George Lois for J. P. Stevens & Co., Inc.



Special Occasion: Sal Jon Bue
for Road & Track Magazine



Editorial Design: Henry Wolf for Esquire Magazine



Direct Mail: Robert Nelson
for Minneapolis Art Director's Club

Direct Mail: John Graham for National Broadcasting Company

Ad Design: Arnold Varga for Cox's



ROME ETERNAL

SERPASIL
APRESOLINE
FULL-RANGE
THERAPY FOR
SERPASIL-APRESOLINE
ALL GRADES OF
ECOLID
HYPERTENSION
REGITINE



Adv. Design: Michael Wollman for American Airlines



Adv. Design: Herb Lubalin-Herb Strecker for Federation of Jewish Philanthropies



Adv. Design: Milton K. Zudeck for McCann-Erickson

Trade Ad: Herb Lubalin (Sudler & Hennessey) for The Wm. S. Merrell Co.



Trade Ad: Herb Lubalin (Sudler & Hennessey) for Schering





Direct Mail: John Graham for National Broadcasting Co.

Direct Mail: Richard Loew for Vogue Magazine

sends

you

holiday

greetings

with

a

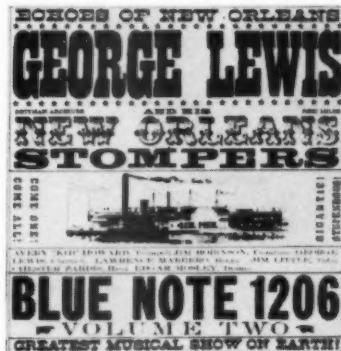
gift

of

Direct Mail: Bob Gill for Art and Fay Harris



Direct Mail: Les Mason, Bill Di Meo
for Sam Wu



Point of Sale: Reid Miles for
Blue Note Records

Direct Mail: Gene Federico
for Murray Duitz

MURRAY DUITZ

MURRAY DUITZ

MURRAY DUITZ 6-2980
MURRAY HILL



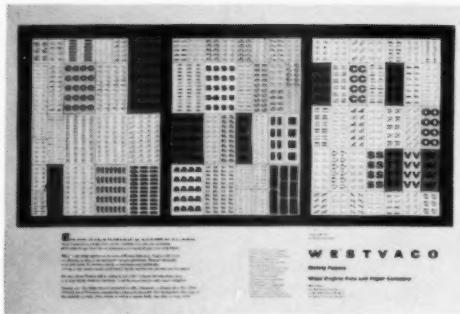
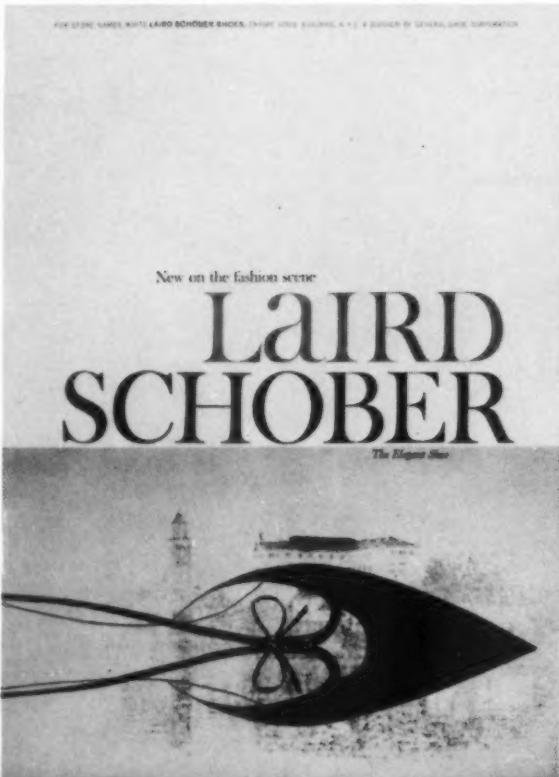
CAPTIVE AUDIENCE

You, the advertiser,
are the only real
CAPTIVE ADVERTISER.
You must read
the advertisement,
because you pay for it.
But don't expect the same
informative interest
from the poor consumer.
He is being bombarded by
200 separate advertising
impressions each day.
It's next to impossible
to make advertising important
to him.
Try looking at
your advertising
through his eyes.
If you present
yourself or results
in a new and different
advertising itself.
Imaginative advertising
can be exciting to the
consumer and profitable
to the advertiser.
If you haven't tried it,
you should.
If you want to try it,
call us.

The Dreyfus Company
Advertising
511 N. La Cienega Boulevard
Los Angeles 48
Diameter 5-8235

Trade Ad: Norman Gollin for The Dreyfus Co.

Ad Design: Bob Farber for Irving Serwer Advertising



Ad Design: Bradbury Thompson
for West Virginia Pulp and Paper Company



Trade Ad: George Lois (Sudler & Hennessey)
for Esta Medical Laboratories



Trade Ad: Herb Lubalin for Sudler & Hennessey

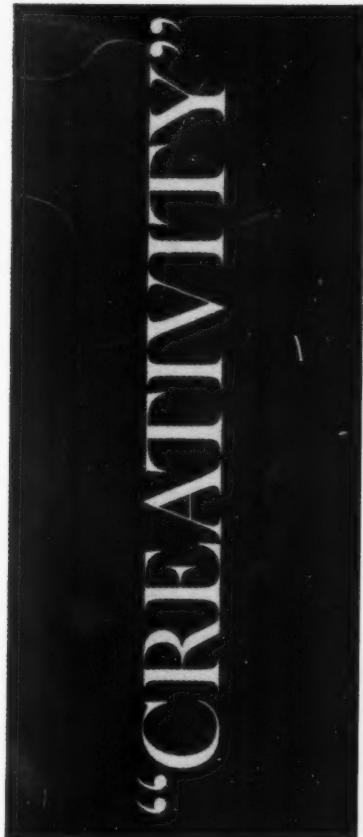


Direct Mail: Bob Farber for G. Howard Zieff



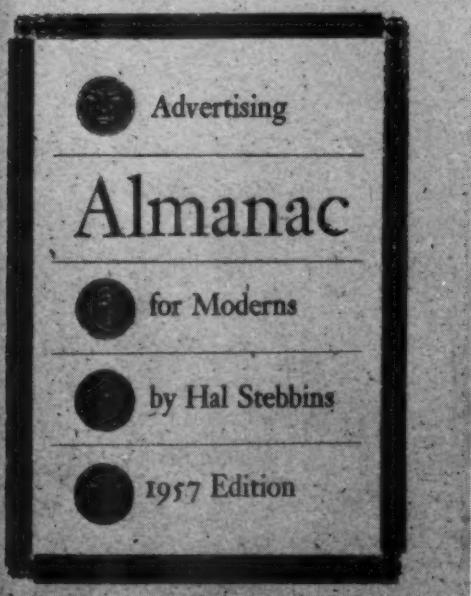
Special Occasion: Henry Wolf for Henry Wolf

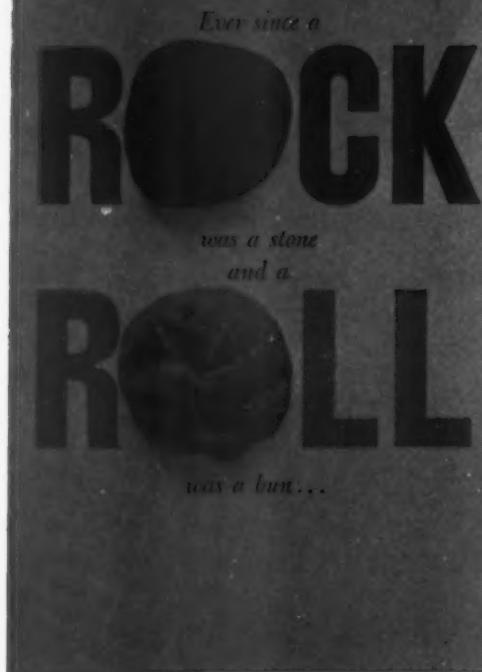
Direct Mail: Hal Stebbins for Hal Stebbins, Inc.



Direct Mail: Gene Federico for
Art Directors Club of N. Y.

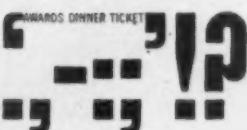
Direct Mail: Herb Lubalin (Sudler & Hennessey) for Douglas D. Simon





Direct Mail: **Herb Lubalin** (Sudler & Hennessey) for N. Y. Life Insurance Co.

The Art Directors Club and the Society of Artists and Art Directors of Minneapolis Third Annual Exhibition Awards Dinner at the Hotel Leamington, Minneapolis, Friday, May 10, 1957 at 6:30 p.m. Admit one, \$25.00



Direct Mail: **Robert Nelson** for Minneapolis Art Directors Club

Direct Mail: **Allan Fleming** for Cooper & Beatty, Ltd.



Direct Mail: **Hy Farber** for Industry & Architecture



Special Occasion: **Onofrio Paccione** for Paccione

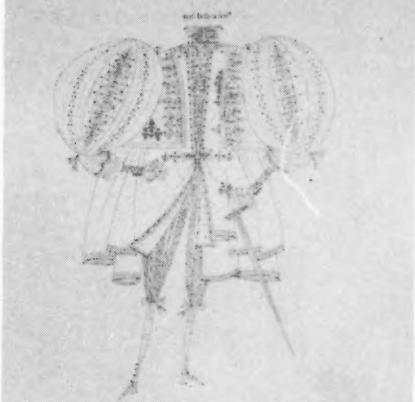
Direct Mail: **Ernest R. Smith** (Arranz & Sudler) for Merck Sharp & Dohme (Australia)



THE SUNSHINE HISTORICAL CALENDAR

designed and illustrated by LIONEL KALISH

		1958					JANUARY					1958				
		SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN
5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
20	21	22	23	24	25	26	27	28	29	30	31					



Direct Mail: Lionel Kalish (Empire Typographers, Inc.) for The Sunshine Historical Calendar



Direct Mail: Robert M. Jones for The Glad Hand Press



Poster: Sutnar-office for "addo-x" adding machines



Direct Mail: Keith Eddington for University of Utah



Direct Mail: Helen Federico for The Museum of Primitive Art

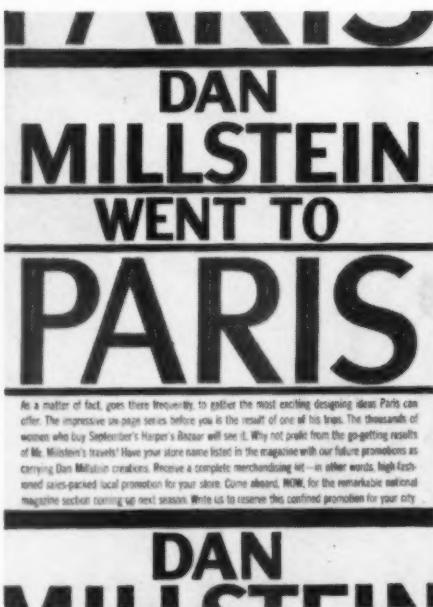


The Thirty-Seventh Annual Exhibition of the New York Art Directors Club 1958



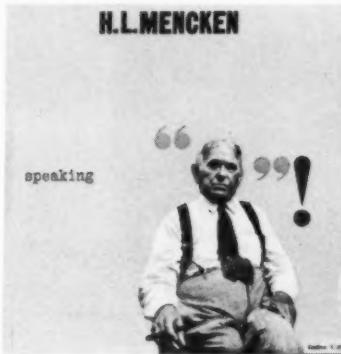
Direct Mail: Herb Lubalin, Louis Dortsman for Art Directors Club of N.Y.

Direct Mail: Altman-Steller Advertising for Dan Millstein, Inc.

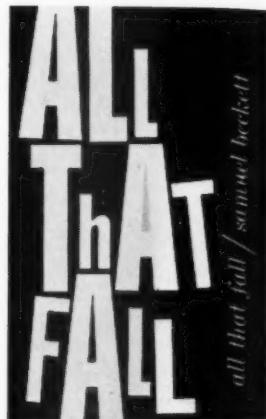


As a matter of fact, goes there frequently, to gather the most exciting designing ideas Paris can offer. The impressive six-page series before you is the result of one of his trips. The thousands of women who buy Siedler's Harper's Bazaar will see it. Why not profit from the go-getting results of Mr. Millstein's travels? Have your store name listed in the magazine with our future promotions as carrying Dan Millstein creations. Receive a complete merchandising kit—in other words, high-fashions sales-packed local promotion for your store. Come aboard. NOW, for the remarkable national magazine section coming up next season. Write us to reserve this confirmed promotion for your city.

DAN
MILLSTEIN



Point of Sale: Matthew Leibowitz for Matthew Leibowitz

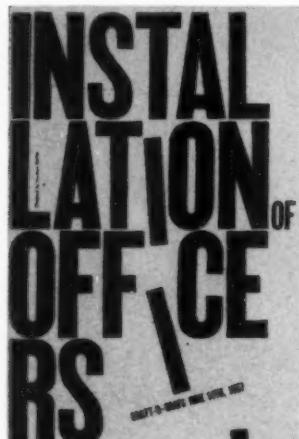


Point of Sale: Roy Kuhlman for Evergreen Books

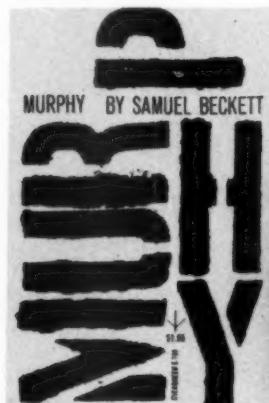


Direct Mail: Louis Dortsman for CBS Radio Network

Direct Mail: Norman Gollin for Craft-o-grafs



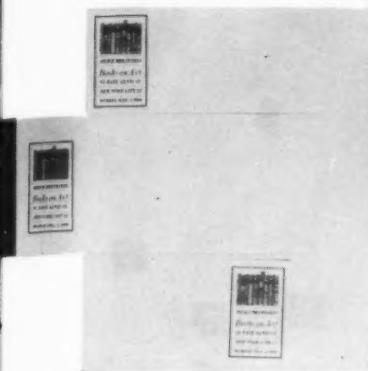
Point of Sale: Roy Kuhlman for Evergreen Books



Direct
Henne

Direct

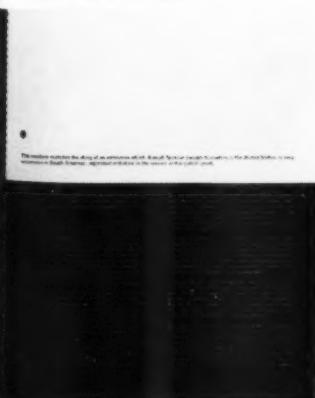
Direct
Museu



Direct Mail: Herb Lubalin (Sudler & Hennessey) for Meier Bernstein



Direct Mail: Louis Dorfsman for CBS Radio Network



**Direct Mail: Elaine Lustig for
Museu De Art Moderna**



Direct Mail: Sal JonBue for Sam Kwong

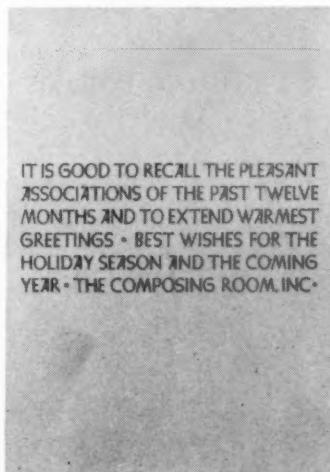


**Direct Mail: John Graham for National
Broadcasting Co.**

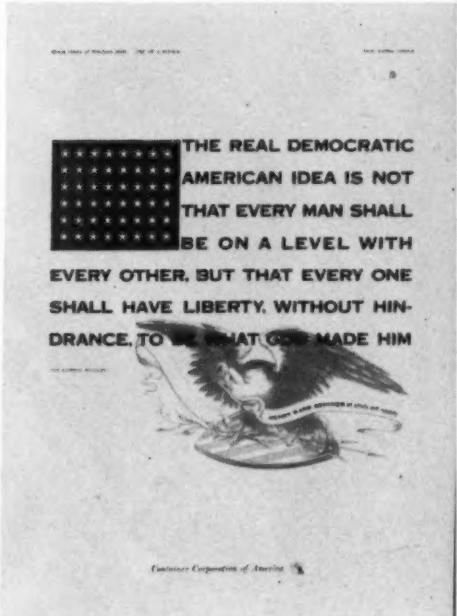


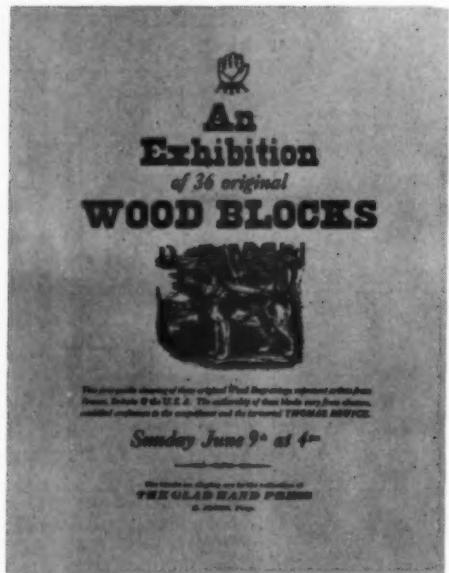
Direct Mail: Jack Wolfgang Beck for Jack Wolfgang Beck

**Direct Mail: Aaron Burns for
The Composing Room, Inc.**



IT IS GOOD TO RECALL THE PLEASANT ASSOCIATIONS OF THE PAST TWELVE MONTHS AND TO EXTEND WARMEST GREETINGS • BEST WISHES FOR THE HOLIDAY SEASON AND THE COMING YEAR • THE COMPOSING ROOM, INC.





Poster: Robert M. Jones for The Glad Hand Press

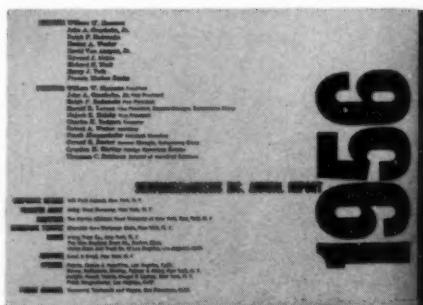
Direct Mail: Joe Simboli for Joe Simboli



Direct Mail: Roy Aron (Sudler & Hennessey)
for A. H. Robins Co., Inc.

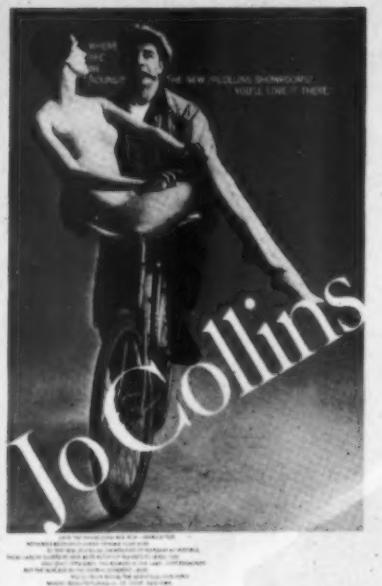


Direct Mail: Roy Kuhlman
for Public Relations Graphics



Direct Mail: Roy Kuhlman
for Public Relations Graphics

Trade Ad: Gene Federico
for Douglas D. Simon Adv. Agency



Special Occasion: Sal Jon Bue
for Sam Kwong



Direct Mail: Aaron Burns
for Composing Room Inc.



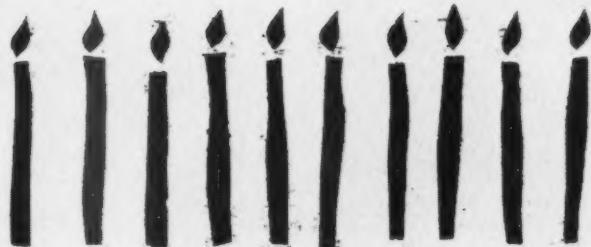
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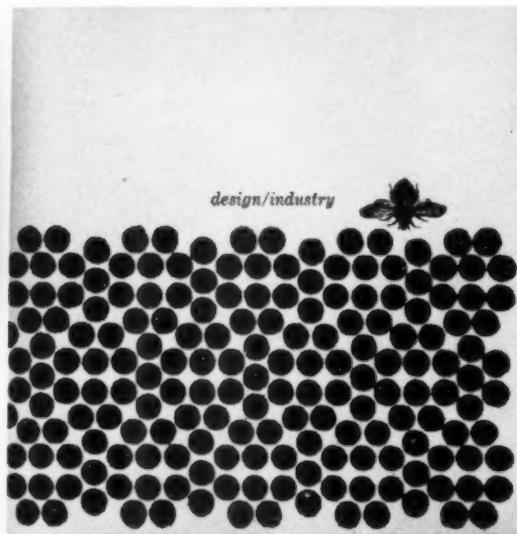


Direct Mail: Advertising Designers
for Robert L. Steinle



THE BOARD OF TRUSTEES OF THE FIRST UNITARIAN CHURCH OF LOS ANGELES INVITES YOU TO A SUNDAY SUPPER PARTY ON JANUARY 26, 1958, AT 6:00 PM TO CELEBRATE THE 10TH ANNIVERSARY OF MR. STEPHEN FITCHMAN AS OUR MINISTER AND THE PRESENCE IN OUR FELLOWSHIP OF MRS. FRANCES FITCHMAN. SPECIAL ARRANGEMENTS HAVE BEEN MADE FOR MR. FITCHMAN TO DELIVER HIS SUNDAY EVENING KRRD 626 RADIO BROADCAST FROM THE SUPPER AS PART OF THE CELEBRATION. IT WILL BE THE ONLY SPEECH OF THE EVENING. AFTER SUPPER, ENTERTAINMENT — MUSICAL AND DRAMATIC — BY ARTISTS WHOSE TALENTS HAVE BEEN LONG KNOWN AND ENJOYED BY THE FITCHMANS AND BY ALL OF US. THE CELEBRATION WILL BE HELD AT ST. NICHOLAS HALL, 2208 WEST THIRD STREET, LOS ANGELES. SEND YOUR CHECK AND STAMPED, SELF-ADRESSED ENVELOPE TO 10TH ANNIVERSARY COMMITTEE, 4411½ PRICE STREET, LOS ANGELES 21. TICKETS \$1.00 NO COLLECTION.

Direct Mail: Saul Bass for First Unitarian Church of Los Angeles

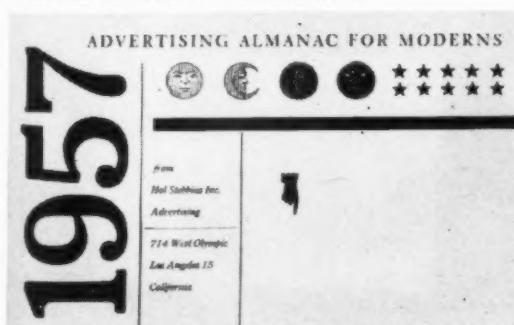


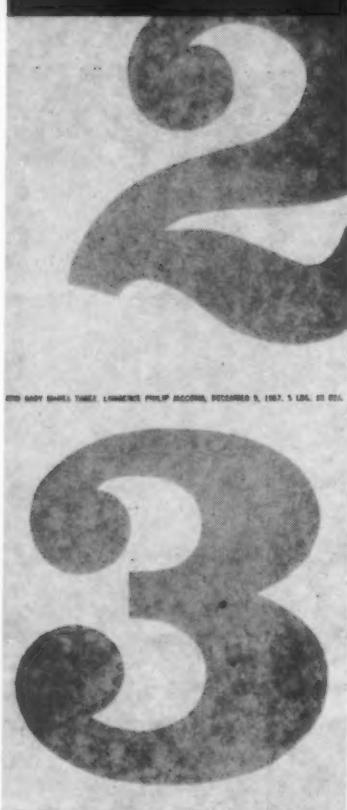
Direct Mail: Jack Wolfgang Beck for Jack Wolfgang Beck

Direct Mail: Asdur Takakjian for Ski Club of Washington, D. C.



Direct Mail: Hal Stebbins for Hal Stebbins, Inc.





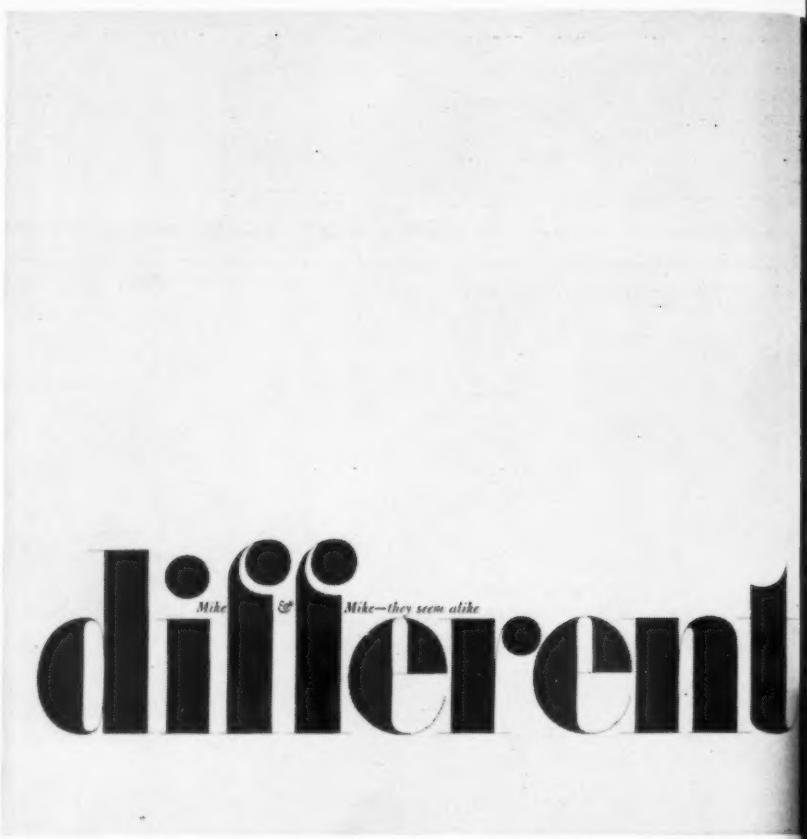
2nd Baby Shares THREE, LAWRENCE PHILIP JACCOMA, DECEMBER 5, 1957. 5 LBS. 11 OZS.

Special Occasion: George E. Jaccoma
for Lawrence Phillip Jaccoma

Special Occasion: Bernard Zlotnick
for Bernard Zlotnick



Special Occasion: Onofrio Paccione for John Morrin



Direct Mail: Lou Dorfsman for CBS Radio Network

Direct Mail: Herb Lubalin (Sudler & Hennessey) for RCA Tube Div.



Special
for Con



Direct Mail: Herb Lubalin (Sudler & Hennessey) for RCA Tube Div.



Direct Mail: John Graham for National Broadcasting Company



Direct Mail: Robert M. Jones for The Glad Hand Press

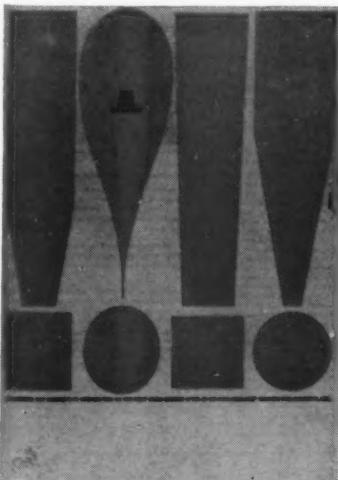


Direct Mail: George D'Amato for George D'Amato



Direct Mail: Roy Kuhlman for Public Relations Graphics

Special Occasion: George E. Jaccomma
for Concert Associates Inc.



Direct Mail: Louis Dorfman
for CBS Radio Network



Special Occasion: Allan Fleming for Cooper & Beatty, Ltd.

**arts and
letters club
chrystmasse
feaste**

it's
great
day to
the
morning

man
behind
the
news

Direct Mail: John Graham for National Broadcasting Co.

Direct Mail: Lester Beall for The Equity Press



• 100 •

THREE-AND-TWENTY years of the life of Aristotle had passed away, and he was still a giant, and a giant after type. This has been the history of his school, which now stood as the center of study and education. His school, this once-famed like Sutton of old, was still there.

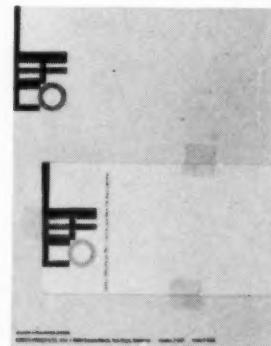
Special Occasion: Glenn Foss for Advertising Agencies' Service Co.



Direct Mail: Herb Lubalin-Martin Weisman (Sudler & Hennessey) for RCA Tube Div.

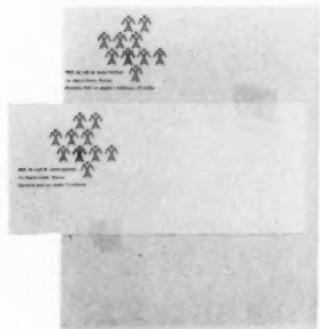


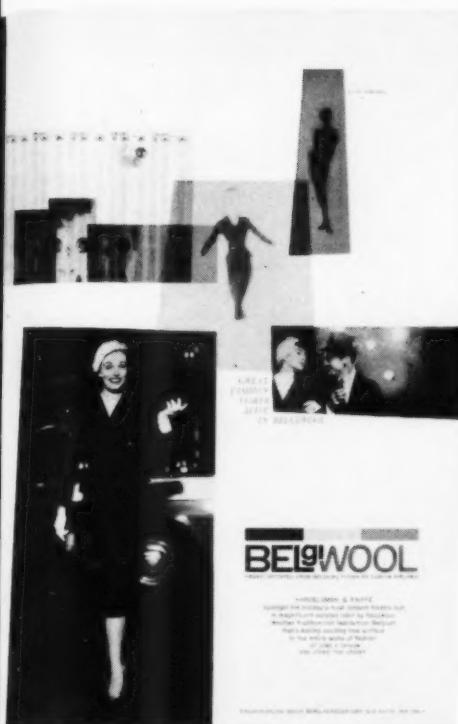
Adv. Design: Louis Dorfsman for CBS Radio Network



Direct Mail: Norman Gollin for Lefco Products, Inc.

**Direct Mail: Frederick A. Usher for
The Museum Ass'n.**





Adv. Design: Gene Garland for Gilbert Adv. Agency

On radio today: FOOTBALL

SCORE BOARD

Follow your football favorites with WAAA

WAAA 1060 AM and 95.9 FM Radio



Adv. Design: Louis Dorfsman for CBS Radio Network



Trade Ad: Louis Dorfsman for CBS Radio Network

Trade Ad: Louis Dorfsman for CBS Radio Network



Adv. Design: Gene Federice for Douglas D. Simon Adv. Agency





Harvest Festival

October 14th - November 11th

Harvest Festival
October 14th - November 11th

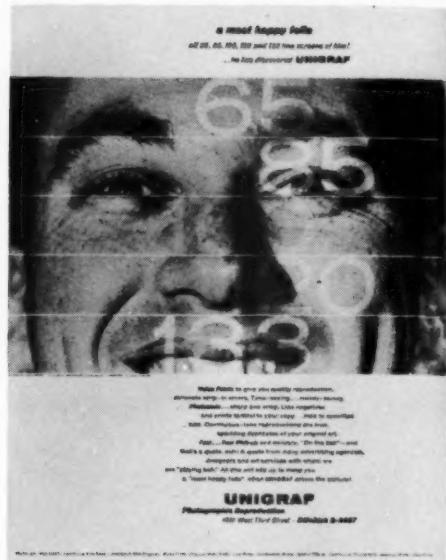
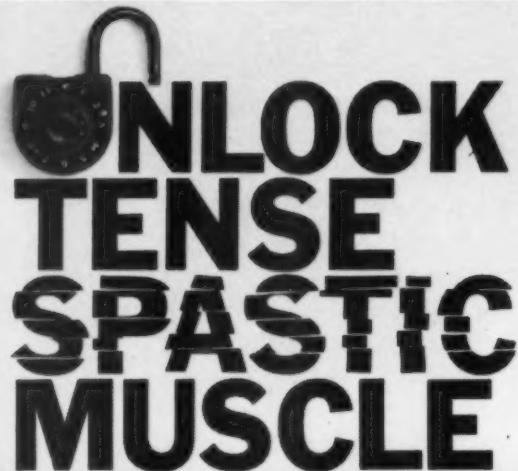
Harvest Festival
October 14th - November 11th

Poster: Robert M. Jones for High Ridge Church



Direct Mail: Herb Lubalin-Martin Weisman
for RCA Tube Div.

Direct Mail: Ernest R. Smith (Arranz & Sudler) for Merck Sharp & Dohme



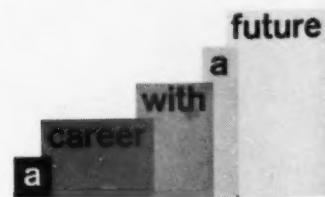
Direct Mail: Sylvester Brown for UNIGRAF



Direct Mail: Ernest R. Smith (Arranz & Sudler)
for Merck Sharp & Dohme International

Direct Mail: Will Burtin for Upjohn

Upjohn



Point
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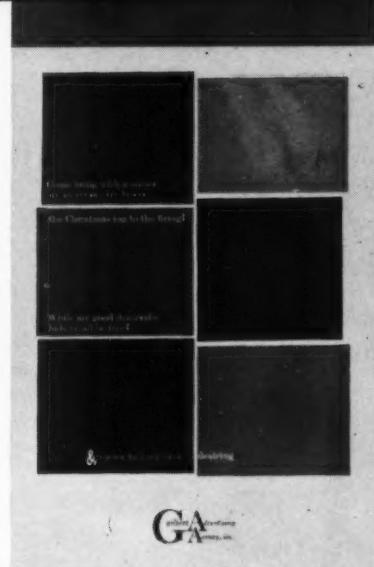
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Point of Sale: Reid Miles
for Prestige Records



Point of Sale: Robert Brownjohn
for TICO Records



GA
Gilbert Advertising

Special Occasion: Gene Garland
for Gilbert Advertising Agency



Point of Sale: Reid Miles for Prestige Records



Point of Sale: Irv Werbin-R. M. Jones
for RCA Victor Records

Adv. Design: Bob Farber for R & K Originals

Adv. Design: Peter M. Hirsch
for Douglas D. Simon Adv. Agency





Editorial: Michael Wellman for "Travel in Fashion Magazine"



What's new in advertising? Find out what, when the nation's most creative minds come together at the 1970 CANNES FESTIVAL OF FILM ADVERTISING, held May 11-18, through February 1971. CANNES is the largest and most prestigious "festival" of television advertising, featuring over 100 entries from 40 countries. To win a trip to Cannes, film your commercial by January 15, 1970. Other television stations, film clubs, motion picture studios and advertising agencies are invited to enter.



Ad Design: Arnold Varga for Cox's

Special Occasion:
Gene Garland for Gilbert
Advertising Agency, Inc.

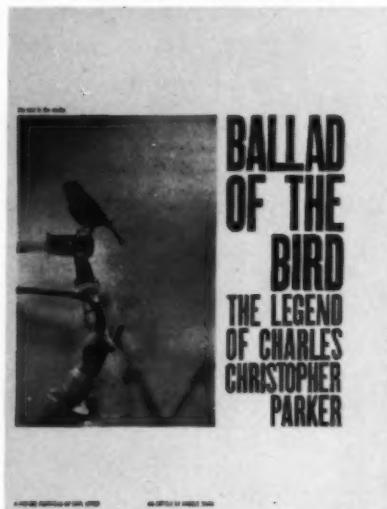
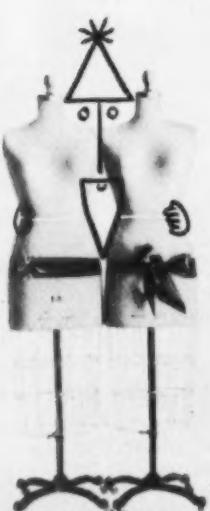
HOLIDAY CHEERS

JUNIOR'S
SOPHISTICATES
50



Trade Ad: Herb Lubalin for Sudler & Hennessey

Editorial: Henry Wolf for Esquire Magazine



Trade Ad: Herb Lubalin
(Sudler & Hennessey) for Ciba

Trade Ad: Herb Lubalin
(Sudler & Hennessey) for Ciba

Reward for Intrinsic Merit

You have convinced the toughest of all juries when your advertising convinces customers to part with their money for your product. If you believe, as we do, that only creative advertising achieves outstanding results in today's competitive market, we suggest you investigate SaH as a source of creative ideas, art and design. It has been our pleasure to share over two hundred awards with leading advertisers over the past three years and there is no charge for medals at Sudler & Hennessey. PL-I-1250



Editori

Ad Desi

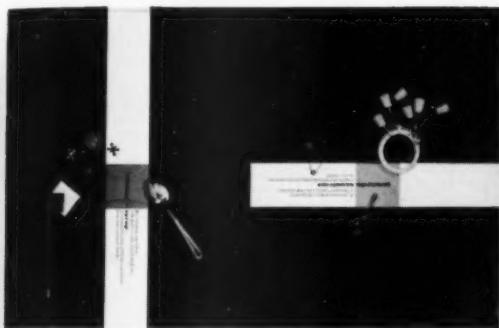
Direct Mail

Louis
a young
You are cordially
be first
and
affectionately
of Louis
N. General Sales

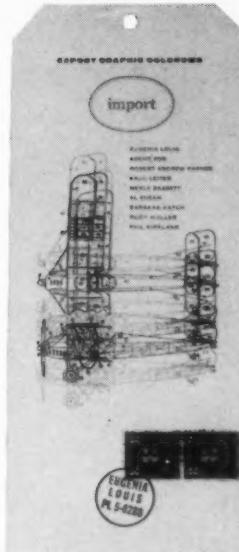


*Opal Drops:
Optideline Lotion of
Hydrocortisone in
Clear Solution*

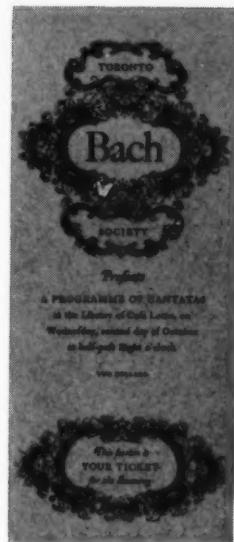
Editorial Design: Will Burtin for Scope



Ad Design: Will Burtin for Scope



Direct Mail: Philip Kirkland
for Philip Kirkland

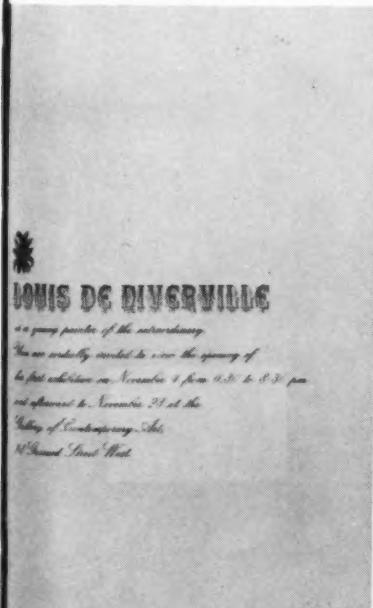


Direct Mail: Allan Fleming
for Cooper & Beatty Ltd.

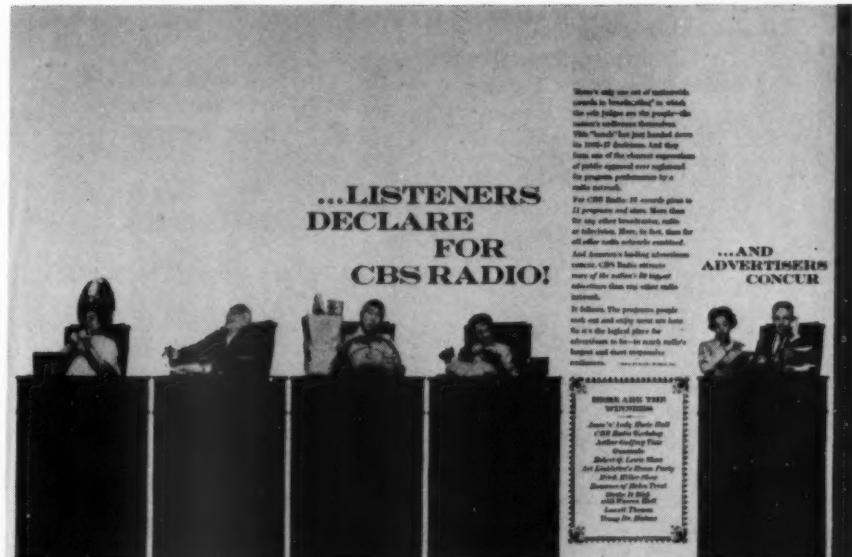


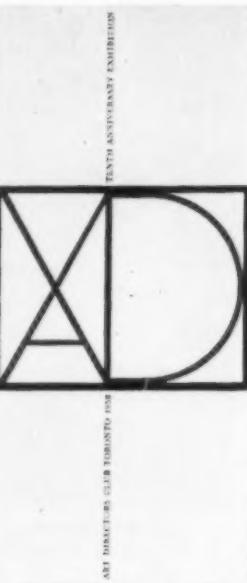
Special Occasion: Tom Heustis for Nation's Business

Direct Mail: Allan Fleming for Cooper & Beatty Ltd.

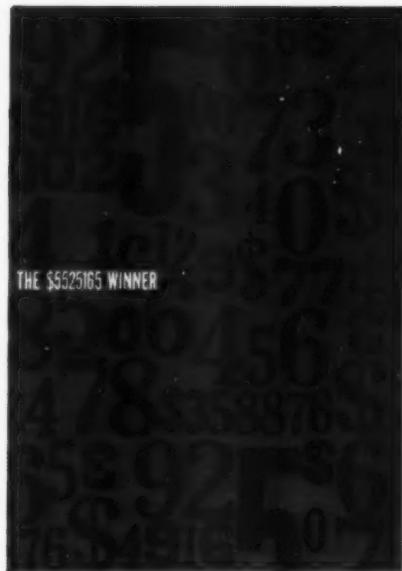


Trade Ad: Louis Dorfman for CBS Radio Network





Direct Mail: Alan Fleming
for Cooper & Beatty Ltd.



Direct Mail: John Graham for National Broadcasting Co.



APPEARSBUCHSTABED

we can solve your problems

We have a start charming collection
of decorative wood-engraved initial
letters plus the intent, taste and
temperament to enhance your every
printed word. Our entire creative
staff looks forward to serving you.



Direct Mail: Robert M. Jones for The Glad Hand Press

Direct Mail: Fred Hausman for Fred Hausman



© 1968 Illustration originally appeared in Esquire Magazine, June 1968

Direct Mail: Herb Lubalin-Martin Weisman
(Sudler & Hennessey) for RCA Tube Div.



Direct Mail: Schreeder-Lewis
for Art Directors Club of Philadelphia



Direct Mail:
Herb Lubalin (Sudler & Hennessey) for The Upjohn Co.





Trade Ad: Milton Zudeck for McCann-Erickson

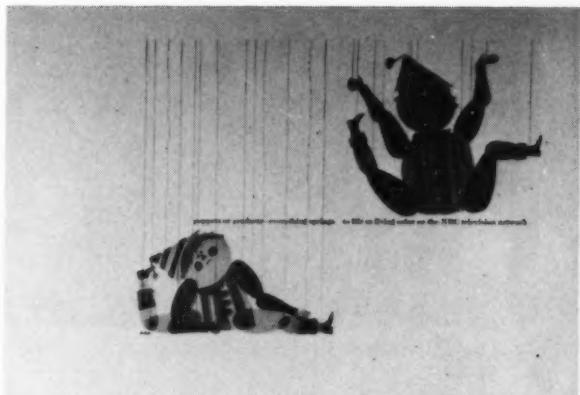
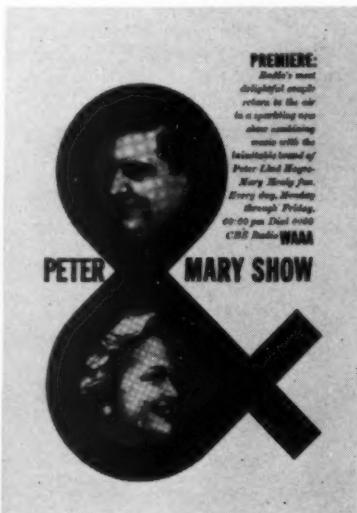


Trade Ad: Gene Garanda
for Gilbert Adv. Agency



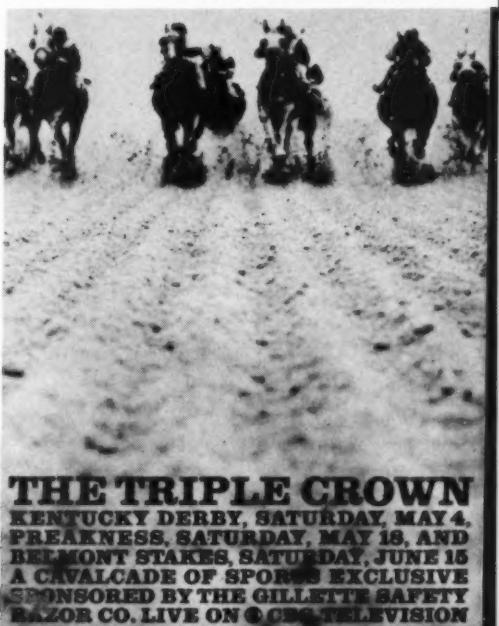
Adv. Design: George Lois for CBS Television

Adv. Design: Lou Dorfman
for CBS Radio Network



Adv. Design: John Graham for NBC

Poster: George Lois
for CBS Television Film Sales, Inc.





**Direct Mail: John Graham for
National Broadcasting Co.**



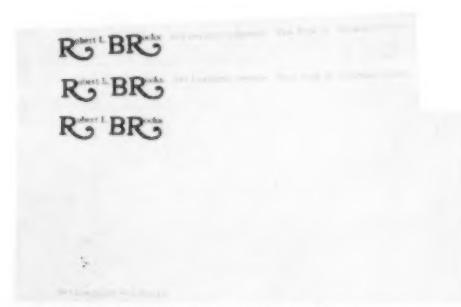
Direct Mail: Morton Goldshell for Morton Goldshell Assoc.



Direct Mail: Roy Kuhlman for Public Relations Graphics



Special Occasion: William Connell for Vogue Magazine



Direct Mail: Gene Federico for Robert L. Brooks



Special Occasion: Eugene W. Laurents for Eugene W. Laurents

Direct Mail: John Graham for National Broadcasting Co.

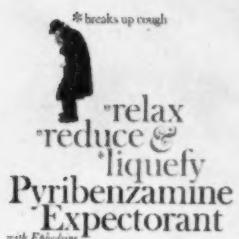
a flash of her wit, a wave of her personality, and look a wonderful new variety program comes alive...on NBC-TV. suddenly the air is filled with fun fun fun and in the center, arlene francis swinging to the music of the norman paris trio, creating comedy in new and surprising situations...laughing it up with famous guests. what's more she'll move a mountain of your merchandise...on the arlene francis show.

1st

CONSIDER SERPASIL FOR ALL CASES OF HYPERTENSION

W.H. CO., INC., NEW YORK, N.Y. 100-1000
Manufactured by CIBA, INC., NEW YORK, N.Y.
Distributed by CIBA, INC., NEW YORK, N.Y.
© 1960, W.H. Co., Inc. All rights reserved.
Printed in U.S.A.

Trade Ad: Herb Lubalin
(Sudler & Hennessey) for Ciba



**Pyribenazine
Expectorant
with Ephedrine**

Causes bronchial secretions to become thin and easy to remove.
Relieves bronchitis, chronic bronchitis, emphysema, asthma, sinusitis, rhinitis, hay fever, colds, and other respiratory conditions.
Available in tablets, capsules, and liquid form.

Trade Ad: Ray Aron
(Sudler & Hennessey) for Ciba

Ad Design: Charles MacMurray
for Stephens-Bondi-DeCicco Inc.

don't bother to reach for your dictionary. LA-CHI-NY is a word symbolizing our nationwide art services. Three studios in Los Angeles, Chicago, and New York, offer the unequalled and interchangeable staffs of fine artists. Our many clients can advantage of this arrangement; it may also prove an incentive in your future planning. Stephens-Bondi-DeCicco Incorporated.



THE SUNSHINE HISTORICAL CALENDAR

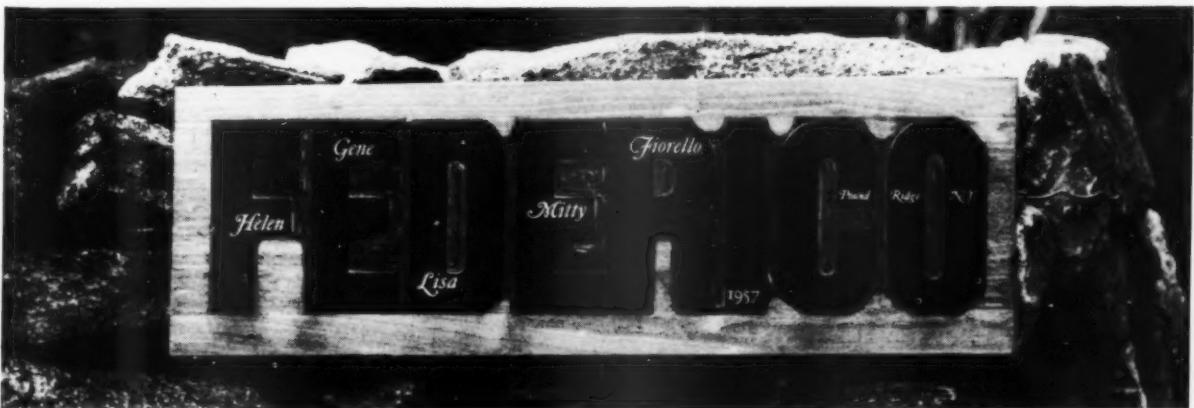
MARCH		SUN	MON	TUE	WED	THU	FRI	SAT
1	2	3	4	5	6	7	8	9
10	11	12	13	14	15	16	17	18
19	20	21	22	23	24	25	26	27
28	29	30	31	1	2	3	4	5

Direct Mail: Lionel Kalish & Empire Typographers
for Sunshine Printing Co.

ELLEN RASKIN 355 EIGHTH AVENUE • NEW YORK CITY • WISCONSIN 5-7474
Illustrator • Designer • Writer • Author • Designer • Illustration • Lettering • Drawing • Painting • Sculpture • Photography
JUNE 1957

Special Occasion: Ellen Raskin for Ellen Raskin

Architecture: Gene Federico for Gene Federico



These 196 award pieces are being exhibited at the International Typographic Design Seminar, Silvermine, Conn. on April 26, and also at the Carnegie International Center, New York City on April 28 and 29, 1958.

Design: Robert M. Jones
Composition: Rapid Typographers, Inc.
Mechanicals: K.C.&S. Studies
Paper: Mohawk, 70 lb. offset
Photostats: Active Photo Co.
Production: James J. Halpin
Velox Prints: Scott Screen Prints Co.
Printing: Western Printing & Lithographing Co.
Poughkeepsie, N. Y.



Franklin Typographers

225 West 39th Street, N. Y.

Pennsylvania 6-4708

WHAT'S NEW...WHAT'S BEST

Art Direction's critic panel watches direct mail, displays, packaging, newspaper ads, consumer and business magazine ads, posters, TV



1) Kari Fink, industrial designer. 2) Georg Olden, director of graphic arts, CBS-TV. 3) Garrett Orr, associate AD, Outdoor Advertising, Inc. 4) George Krikorian, promotion AD, Look. 5) Peter Palazzo, advertising & visual director of Henri Bendel. 6) Art Kane, executive AD, Irving Sperber, Advertising. 7) John Jamison, AD, J. M. Mathes, Inc. 8) Gabryel de Milion-Czarnecki, designer, Container Corporation of America.



Excitement for announcement

News of developments at Magee Carpet Co. will be presented to the trade press in special ads using "What's Going On" theme (Photo-Lettering, Inc. head) with photography of crowds held back by policeman in front of product display placed at foreground for reader. Ad is strengthened by simplicity in theme, handling, clear view of product—maybe not a "pretty ad", but one with a down to earth sales story. Column of distributors at left necessary to copy. AD: Onofrio Paccione. Photographer: Harold Krieger. Copywriter: Mildred Barsky. Agency: Grey.



Gimmick works for promotion

The gimmick in this direct mail promotion piece for NBC's Dave Garroway show is a successful gimmick—it draws attention strongly not to merely the gimmick itself but to the message. Die-cut outside black folder has cutout little TV screen shapes, pictures of people and scenes in the news looking through from pullout piece. Century headline at top and arrow on pullout piece make promotion recipient pull out the piece, find color lines "it's great dave in the morning," and in the cutouts which had held news shots, now there are combination Ben Days (for color interest) over mug shots of Garroway—these on inside back of folder. The pullout itself opens to inside spread of more news shots in the TV screen shapes with type blocks of message (body type DeVinne) above them. At top right in art, one shape has "NBC television," another a straight shot of Garroway. Prices in four red lines at back cover of pullout folder. Art directors: John Graham and Richard Levine. Art: Push-Pin Studios. Copy: Ernie Fladell.



Recalling the '20s—illustration and type

Fashion ad for stockings takes advantage of current '20s trend in fashion with '20s-type mannequin heads placed above cropped legs, use of Futura type for headlines—typographic symbol of the era. Will the type face considered daring in the '20s, perhaps a bit corny today, enjoy a revival, just as the '20s fashions? Illustration of highlighted legs attired in colored stockings—made of client's product, Chemstrand nylon—pushes use of colored hose in humorous, but fashionwise way. Agency: Doyle, Dane, Bernbach, Inc. AD: William Taubin. Photographer: Wingate Paine. Copy: Judy Protas.



Poster picture tells the story

This beautifully strong, simple but subtle 24-sheet outdoor poster for Atlantic Refining Co., Philadelphia, won the Kerwin H. Fulton award at the New York Art Directors 37th show. N. W. Ayer's AD Bruce Green used brilliant color photography by J. F. Smith (red barns against white snow, blue sky) for a most successful poster in the Atlantic series, and indeed for any series. The photography achieves the strength and beauty usually associated with paint-

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was almost completely lost, since facial expressions were not close enough to reader to be an influence, and although reduced to same proportion, type took on different relation to photo—the elements become equally important, rather than one being slightly subordinate to other.

AD: Jules Beskin. Photographer: Stephen Heiser. Copywriter: Jane Zimmerman.

ing. With product name in red and white as only copy in the ad, full ad story is told in all the picture elements. Eastern drivers are familiar with the gasoline. Here, the poster tells them the product will get them anywhere, encourages them to travel, creates feeling of warmth and friendliness around product through scene and mood evoked.



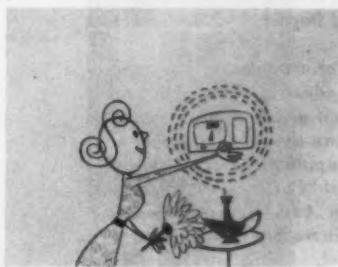
True-to-life drama for institutional

Newspaper page ad for Chicago Tribune dramatically emphasizes the paper's civic contribution with a true-to-life shot of police officers George Kappel and John Klasen using police car radio. Car radio for police idea originated with Tribune in 1929. Tribune's campaign based primarily on events paper sponsors, success stories of advertisers. This ad combines, in copy which begins by explaining picture and ends by pointing up advertisers' success, both themes. Theatrical perfection of photographed dramatic situation, plus official radio message deepening suspense, plus sympathetic response to historical fact, make for successful treatment. Noted, however, was different effect resulting from this ad when it was reduced to much smaller size for magazine page. Dramatic quality



Dagger motif contrasts for hosiery display

Counter unit for hosiery display plays on product's name, Appointment, with stiletto against delicate textiles (diaphanous skirts, sheer stockings) for texture contrast in Vogue photo, stiletto in 3D display for strong motif impression. For product display rack, daggers form a cross, stockings hang along blade of horizontal, the vertical balancer having ornate handle centered above vertical line. Designed by Leo Burnett agency, produced by Silvestri Art Mfg. Co., in plastic, wood, metal, and silk screen print, for client National Associated Mills, Inc.



Radio on tv—unique 10-sec. spots

Series of 10-second spots for WCBS radio, on WCBS-TV, show fresh approach, are well thought out and de-

signed, have clever handling for theme which promotes radio programs, not in terms of show personalities but in terms of the listeners. This theme was the idea of Richard L. Stahlberger, WCBS sales promotion manager, and Sam J. Slate, general manager, WCBS. Idea was given to Terrytoons for complete development and Terrytoons' creative director Gene Deitch was given free hand. He and Jules Feiffer, who did storyboard, script and design, with Deitch art directing, developed light touch imaginative spots for radio programs plugged, with "listener" as key figure.

In spot for Lanny Ross, housewife dusts her livingroom, feather duster on Aladdinlike lamp, while audio tells her to dream a little, tune into Lanny Ross, while vapor cloud comes out of lamp, becomes circle enclosing words, "Lanny Ross," these give way to a radio with dial set at 880. She then turns on the radio. Audio always plugs the program, picture engages the listener, and "radio" and "880" always appear prominently. Director, Art Bartsch. Animation, Larry Silverman.



Removing supermarket look for carton

Problem of redesigning orange juice carton within tight format of milk carton was overcome by Reinecke and Associates, Chicago, with use of charcoal gray panels at sides for new shape, and simplicity, large orange panels for identification, stock carton color backgrounds and detailing for third color. Design gives effect of formed container, rather than a four-sided label. Tradename was restyled to keep basic identity yet have new quality look of carton. Carton top has orange colored drop in spotlight effect for standout value when viewed from top, as in low refrigerator displays. Design and AD: René Burvant. Carton produced by American Can Co.

WHAT'S NEW...

WORLD OF ADVERTISING AND ART—ARTISTS AND ADVERTISING WORKERS ARE TEAMING UP TO CREATE A NEW DIMENSION IN THE FIELD OF ADVERTISING. THIS IS THE 13TH EXHIBITION OF WESTERN ADVERTISING AND EDITORIAL ART.



bold art ideas...

The 13th Exhibition of Western Advertising and Editorial Art

This exhibition reflects the growth of a dynamic, creative area—the West.

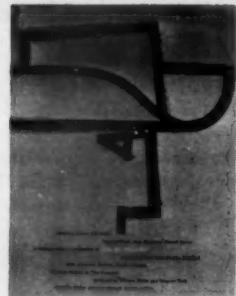
The show, sponsored by the Art Directors Club of Los Angeles, drew a record 3,600 entries from the eleven Western states and Hawaii. Screening was done by representatives of the art directors clubs of Los Angeles, San Diego, San Francisco, Portland and Seattle.

Three hundred and eighteen proud pieces survived and final judging was done by a distinguished panel of jurors composed of Mr. Ettore Firenze, Cunningham & Walsh, San Francisco; Mr. Dick Owens, Needham, Louis & Brorby, New York; Mr. Jack Sidebotham, Young & Rubicam, New York; Mr. Robert M. Peak, Jr., Balboa Island; and Mr. Mel Bogart, Welton Becket & Associates, Los Angeles.

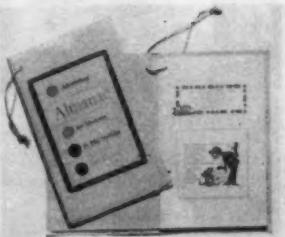
The show also established a new record of attendance. The California State Museum of Science & Industry recorded a total of 44,008 visitors, better than tripling last year's total of 12,256. The success of this year's show more than demonstrates the interest of the public in Western art as applied to advertising. The entire show is recorded in the annual "Portfolio of Western Advertising Art," published by Western Advertising Magazine, and 35mm color slides of the award winners are available on loan to schools and AD clubs upon request.



*Art Directors: Robert Wheeler,
Dennis Kavanagh
Artist: John Stewart
Client: Hunt Foods & Industries, Inc.
Agency: Young & Rubicam, Inc.
City: Los Angeles*



*Art Director: Saul Bass
Artist: Saul Bass
Client: Anthony World Wide Productions-United Artists Corp.
City: Los Angeles*



*Art Director: Advertising Designers
Artists: Lou Frinkess, Marvin Rubin
Client: Hal Stebbins, Inc.
Agency: Hal Stebbins, Inc.
City: Los Angeles*



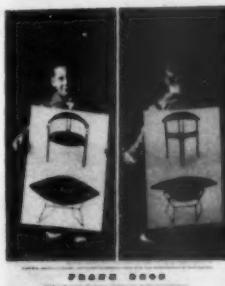
*Art Director: Saul Bass
Artists: Phyllis Tanner, Mort Dimondstein, Saul Bass & Assoc.
Client: Otto Preminger—United Artists Corp.
City: Los Angeles*



*Art Director: William Cleaton
Artist: Keith Finch
Client: Pacific Jazz Records
City: Los Angeles*



*Art. Dir. & Desg.: Jerome Gould
Producer: Gould & Associates
Client: Anheuser-Busch, Inc.
Agency: D'Arcy Advertising Co.
City: Los Angeles*



*Art Director: Art Shipman
Artist: Todd Walker
Client: Frank Bros.
City: Los Angeles*



*Art Director: Barbara Wood
Artist: Betty Brader
Client: Ross Marie Reid
Agency: Carson/Roberts, Inc.
City: Los Angeles*



*Art Director: Saul Bass
Artists: Mort Dimondstein, Saul Bass & Assoc.
Client: Otto Preminger—United Artists Corp.
City: Los Angeles*



*Art Director: Bob Corey
Artists: Hal Adams, Bob Corey
Client: Sheffield Tube Corp.
Agency: Anderson-McConnell Adv. Inc.
City: Los Angeles*



*Art Director: Norman Collin
Artists: David Nagata, Philip March
Client: The Dreyfus Company
Agency: The Dreyfus Company
City: Los Angeles*



*Art Director: Saul Bass
Artists: Art Goodman, Saul Bass & Assoc.
Client: Allied Artists Corp.
City: Los Angeles*

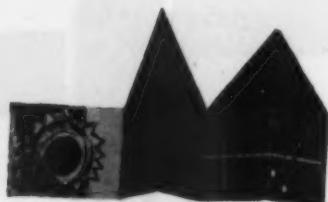


*Art Director: Saul Bass
Artist: Goya "Disasters of War"
Client: Stanley Kramer—United Artists Corp.
City: Los Angeles*

cont'd



Art Director: Graphic Design Associates
Artist: Graphic Design Associates
Client: Fraser's/Berkeley
City: San Francisco



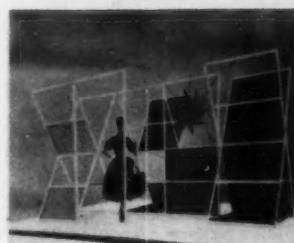
Art Director: Saul Bass
Artist: David Fredenthal
Client: Stanley Kramer—United Artists Corp.
City: Los Angeles



Art Director: Alan Lefkort
Artist: Alan Lefkort
Client: Alan Lefkort
Agency: Guild, Bascom & Bonfigli
City: San Francisco



Art Directors: Robert Runyon,
 William Wilburn
Artist: John Alton
Client: Litton Industries
City: Los Angeles



Art Director: J. Chris Smith
Artist: J. Chris Smith Design Assoc.
Client: Renoir of California, Inc.
Agency: Edward S. Kellogg Co.
City: Los Angeles



Art Director: Larry Goodwin
Artist: J. Chris Smith Design Assoc.
Client: Rexall Drug Co.
City: Los Angeles



Art Director: Saul Bass
Artists: Phyllis Tanner, Mort Dimondstein
Client: Otto Preminger—United Artists Corp.
City: Los Angeles



Art Director: Saul Bass
Artist: Art Goodman, Saul Bass & Assoc.
Client: Allied Artists Corp.
City: Los Angeles



Art Director: Sigurd Mortenson
Artists: Ken Borger, Gus Colichidas
Client: Manning's, Inc.
Agency: Knollin Advertising
City: San Francisco



Art Director: Lloyd Pierce
Artist: Barb Thollander
Client: Guild Wine Company
Agency: Dancer-Fitzgerald-Sample, Inc.
City: San Francisco



Art Director: James N. Hastings
Artist: Stan Gallia
Client: Chevrolet
Agency: Campbell-Ewald Co.
City: San Francisco



Art Director: Robert Guidi
Artist: Robert Guidi, George Kershaw
Client: KMPC
City: Los Angeles



*Art Directors: Larry Sheridan,
Robert B. Freeman
Artist: Gordon Brusstar
Client: Chevrolet
Agency: Campbell-Ewald Co.
City: San Francisco*



*Art Directors: George McDonald,
Maurice Smith
Artist: Charles Kuderna
Client: Convair
Agency: Buchanan & Co.
City: Los Angeles*



*Art Directors: Hal Mason, Fred
Madison
Artist: David Weidman
Client: Cascade Pictures of California
City: Los Angeles*



*Art Director: Conrad Capune
Artist: Conrad Capune
Client: The Fluor Corporation
City: Los Angeles*



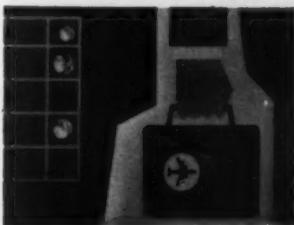
*Art Director: Robert Guidi
Artist: John Alton
Client: CBS Television
City: Los Angeles*



*Art Director: Ray Rich
Artist: Ed Kysar
Client: Escapade Magazine
City: Los Angeles*



*Art Directors: Norman Gordon,
Paul Johnson
Artist: Harry Diamond
Client: Sunset Books
City: Los Angeles*



*Art Director: Bob Eckhart
Artists: Bill Tobias, Fred Kopp Adv.
Art
Client: Convair
City: Los Angeles*



*Art Director: Marvin Schwartz
Artists: Robert Kelly, Isadore Seltzer
Client: Capitol Records, Inc.
City: Los Angeles*





Art Director: Maurice Binder
Artist: David Stone Martin
Client: George Robert Documentaries
City: Los Angeles



Art Director: Robert Tyler Lee
Artist: Jane Sait
Client: CBS Television
City: Los Angeles



Art Director: Nicolas Sidjakov
Artist: Nicolas Sidjakov
Client: Bank of America
Agency: Johnson & Lewis
City: San Francisco



Art Director: Ken Parkhurst
Artist: Jay Vance
Client: General Petroleum Co.
Agency: Stromberger, La Vene, McKenzie
City: Los Angeles



Art Director: Art Shipman
Artist: Art Shipman
Client: Madden/Shipman
City: Los Angeles



Art Director: Bruce Melin
Artist: Greta Elgaard
Client: May Company Wilshire
City: Los Angeles



Art Director: Dave Fletcher
Artist: Don Davey
Client: Lincoln (Western Div.)
Agency: Kenyon & Eckhardt
City: San Francisco



Art Director: Reed Springer
Artist: Harry Garo, Lorenzo Ghiglieri
Client: Coca Cola
Agency: McCann-Erickson, Inc.
City: Los Angeles



Art Director: Margaret Larsen
Artist: Bill Hyde
Client: House of Cards
City: San Francisco

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Art Direc

(continued from page 37)

AMERICAN HERITAGE. February 1958. \$2.95.

This volume includes rare color pictures of St. Petersburg and Czar Alexander I, also b/w of John Quincy Adams, as part of article by William Harlan Hale on The Yankee and the Czar, account of Adams' diplomatic mission to Russia. Also illustrations—and articles—on Lincoln's second inauguration, the meeting of the Central Pacific and the Union Pacific's lines, the capture of Aguinaldo by Captain Funston, West Point portraits of what were to be leaders of both sides in the Civil War, Chief Joseph of the Nez Percés, Charleston's personalities and architecture, Theodore Roosevelt and his first wife, Henry Ford and the Peace Ship, Eric Sloane's article and illustrations for The Farmington Canal.

THE CHANGING FACE OF BEAUTY. Madge Garland. Barrows. \$10.

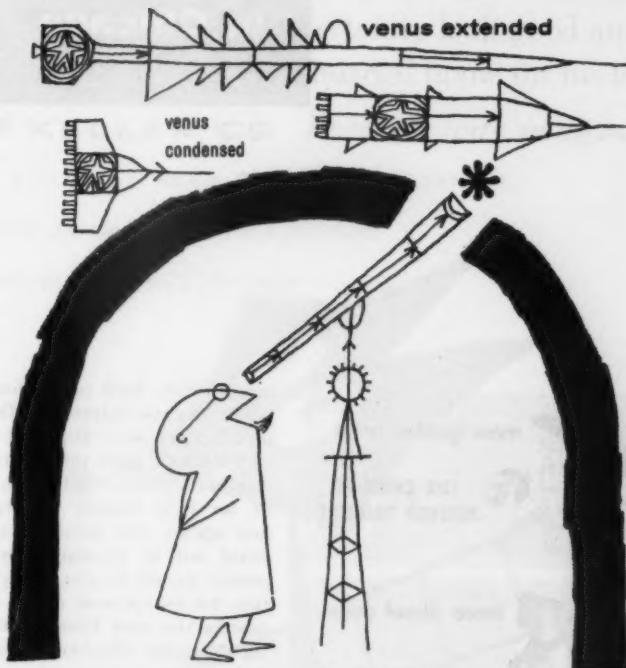
"Four thousand years of beautiful women," this book is subtitled, and that's what it contains—4000 years' span of standards of beauty as recorded in statuary, paintings, photography. A picture-caption book, printed in Great Britain, 224 pages.

**Cover designer**

Joseph Gering, partner in the design firm of Gering/Kahana Associates, studied at the Philadelphia Museum School of Art. Started his professional career with Lester Beall in New York, was an Art Director with N. W. Ayer & Son and Art Supervisor of the Philadelphia office of Kenyon & Eckhardt Inc. He holds awards from Philadelphia, New York and Chicago Art Directors Clubs, A.I.G.A., and other organizations in the graphic arts field.

Examples of his work have been reprinted in Graphis, and various publications in this country and his work was included in an exhibition abroad sponsored by the U. S. State Department.

He served on the Executive Board of the Philadelphia Art Directors Club, and was Chairman of their 23rd Annual Exhibition, is also a member of the New York Art Directors Club and the National Society of Art Directors.



NEW PROGRESS IN SPACE... * NOW VENUS REGULAR

Bauer Alphabets is proud to announce the latest advance in solving the space problem. The new Venus Medium *Regular*, available in stock from 6 to 84 point, permits you to specify this versatile family in three styles...to meet your every need. Venus *Regular* will also be cut in Bold, Extrabold and Light. Some sizes of these weights are now available. For complete information, see your nearest Bauer Type Dealer or write on your letterhead to:

BAUER Alphabets, Inc.

236 East 48th Street • New York 17, N.Y. • OXFORD 7-1797-8-8
Text set in Venus Medium *Regular*

**Exhibit...**

your paintings, drawings, sculpture. Artists, art directors, designers, if you are interested in exhibiting your creative work, contact Lynn Kottler Galleries, 3 E. 65th St., New York 21, N.Y. Phone: REgent 4-3491.

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PROFESSIONAL
LETTERING
TECHNIQUE

Write for literature

The Stik-a-letter Co. Rt. 2 - Box 286, Escondido, Calif.

**PHOTOSTATS****AMERICAN BLUEPRINT CO.**

7 EAST 47TH ST. Plaza 1-2240
299 MADISON AVE. MU 7-1961
630 FIFTH AVE. CO 5-0990
60 EAST 56TH ST. Plaza 1-2240

in Chicago



Chicago Trib series win special award
Outdoor Advertising Association of America's Sixth Annual Local Outdoor Advertising Contest presented a special award to the Chicago Sunday Tribune for its cartoon

poster series. Each of the four Tribune poster designs entered in Design Division 3, for posters displayed in markets of 500,000 or more population, received maximum scores, resulting in a four-way tie for First Award. Judging panel of four agency ADs decided that the series could not be separated and that the posters should be given special recognition for exceptional merit. One of the posters also won First Grand Award in the National Outdoor Advertising Art Competition sponsored by the Art Directors Club of Chicago.

Credits on the poster series, cited by judges, include AD Jules Beskin of the Tribune's agency, Foote, Cone & Belding; free lance artists Ed Renfro and William Steig; account supervisor George DeBeer; copywriter Jane Zimmerman; and from the Chicago Tribune, Walter Kurz, director of advertising; C. A. Corcoran, director of circulation; and W. J. Byrnes, manager of promo-

poster is by Renfro. The "more garden news" by Steig. Judges are, left to right, seated, Robert L. Skinder, Needham, Louis & Brorby, Inc.; Robert Patterson, McCann-Erickson, Inc.; Paul E. Beem, the W. E. Long Co. Standing, right, is L. S. Rubenstein, of Clinton E. Frank, Inc. Standing, left, is L. O. Dobson, who greeted the judges. He is director of sales, General Outdoor Advertising Co., Chicago, and a member of the OAAA Local Business Development committee.

Chicago clips

Benefit auction of art objects for student scholarships at the Illinois Institute of Technology's Institute of Design held by students May 2, at the Arts Club of Chicago. This is the 10th annual Moholy-Nagy auction, commemorating the late founder of the Institute. Pieces were on view at the Allan Frumkin Gallery . . . Fluorescent color 30-sheet outdoor posters being used by Henry C. Lytton's apparel stores for major promotions. Simple copy and background contrast with dominant fluorescent color area. Idea developed by Charles Freeland, General Outdoor account exec in Chicago, and Lytton's advertising dept. The Bold fluorescent colors by Lawter Chemicals, Inc., and screen process printing by Kubin-Nicholson Corp., Milwaukee . . . J. M. Bundscho's folder of one-line type showings also includes a cast-up method and list of character counts, showings of various size rules, proof reader marks and a list of foreign type faces. From Bundscho, 180 N. Wabash Ave., Chicago 1 . . . Jane Goslin, instructor in art education, and Cosmo Campoli, foundation instructor at Institute of Design, directing spring semester junior workshop in art and design for high school juniors and seniors. Held Saturdays, work done will be considered

ARTIST MATERIALS
DRAFTING SUPPLIES

THE FLAX COMPANY
176 N. WABASH AVENUE
Chicago
MI 2-7612-3-4-5

FLAX ONE-COAT
PASTE-UP CEMENT
(EXCLUSIVELY)

tion and publicity. Also the outdoor advertising plant operator, General Outdoor Advertising Co., Inc., and A. J. Cusick, regional sales manager.

Pictured here, two posters from the series, and judges of the design divisions of the show. The "more about dogs"



for Moholy-Nagy scholarship at Institute of Design . . . Connor Associates, Inc. building new and larger quarters south of Aurora on the banks of the Fox river. Agency expects to move in June or July . . . STA's top award for magazine page spread, in STA's 31st Annual Show at the Art Institute through May 18, went to Playboy magazine's June spread for story by George Langelaan, *The Fly*. Playboy's AD Arthur Paul designed layout of life-size, detailed illustration of fly on white background. Artwork by Arnold Ryan.



Totem motif Redesign program for milk image

Thomas Laufer & Associates, Madison, eliminated red ball symbol over which trade name was imprinted, for new totemlike designs emphasizing "Bancroft blue," a sky blue, lozenge-like natural carton color shapes holding tradename, eight-sided widened star radiating out from lozenge. Distinctive typographic style employs Futura Bold for mandatory copy, camera-modified lettering for the rest. Designs for all the cartons feature a bar of second color (for product identification), then a second bar holding brand image. Brand image also appears on trucks (silk screened decals), milk dispensers, buildings, everything of the company's that is exposed to public view. Designer recommended slogan, an integral part of brand image, "From America's Dairyland." Bancroft's agency Stephan and Brady ran campaign to introduce new design program — one facet being a free souvenir bank for children, with banks in the new carton design.

Laufer & Associates' Thomas Laufer, director of design and creative merchandising, is in charge of Bancroft redesign project, which will also include a new integrated look for the dairy's summertime sidewalk car cafe. Laufer is a member of the Art Directors Club, Society of Typographic Arts, and regional chairman of the International Design Conference in Aspen.

A FOX saw some beautiful grapes growing high and out of his reach. "They certainly look good and sweet," he thought as he hurried home for his ladder.

D F KELLER CO Printers with imagination

3005 FRANKLIN BLVD CHICAGO 12 ILLINOIS

We have clients in America's foremost industries and would like more



VA



PAUL PINSON, STORYBOARDS, 410 NORTH MICHIGAN, CHICAGO 11, ILL.

the **GULFEDGE** for precise work
the **NORedge** for close work . . . *both are*
steel drawing board edges

for data check with your dealer or write
NEAR-NORTH  **GUILD** Chicago, Ill.

in Philadelphia

Artists and writers in one Ayer department

A single creative department, combining all writers and artists, to handle tv, radio, publications, outdoor, promotional material and direct mail has been formed at N. W. Ayer & Son, with headquarters in the Philadelphia Ayer building. Ayer announced the move was made to put into operation a unified concept of creative work for all media. Ayer's program of integration began earlier this year with establishment of a General

Media Department in Philadelphia for all space and time buying. John W. Esau, tv-radio copy chief for two years, has been elected vice president and associate managing director of Copy Dept.

Radio-tv, under the direction of James E. Hanna and his associates, continues in New York, with all personnel concerned with direct production of commercials, live and film, remaining in New York. Film department, which handles production of commercials on films and production of business films for clients remains in New York.



Ups and downs— Philadelphia ad (Erwin Wasey, Ruthrauff & Ryan) for Lawn-Boy lawn mowers, which appeared in April issues of Life, Look and SEP, has Phil Veloric, art representative for Philadelphia's Kramer, Miller, Lomden, Glassman Design Associates, seated on rider mower. Ad illustration makes clear point: the mowers come three ways, can be operated by upright persons, or seated—the latter style comes also with drawbar for pulling chores, is illustrated in artwork inset. AD: Jack Bythrow. Photographer: Bill Holland.

art materials

Now easy to order with this BIG NEW CATALOG

FREE

192 pages cover every kind of art supplies... colors, brushes, canvas, paper, easels... large items, small items... everything that any artist needs.

*Send for a copy.
It's yours for the asking!*

PHILADELPHIA ART SUPPLY CO.
25 South Eighth Street
Philadelphia 6, Penna.

*Everything for the artist including:
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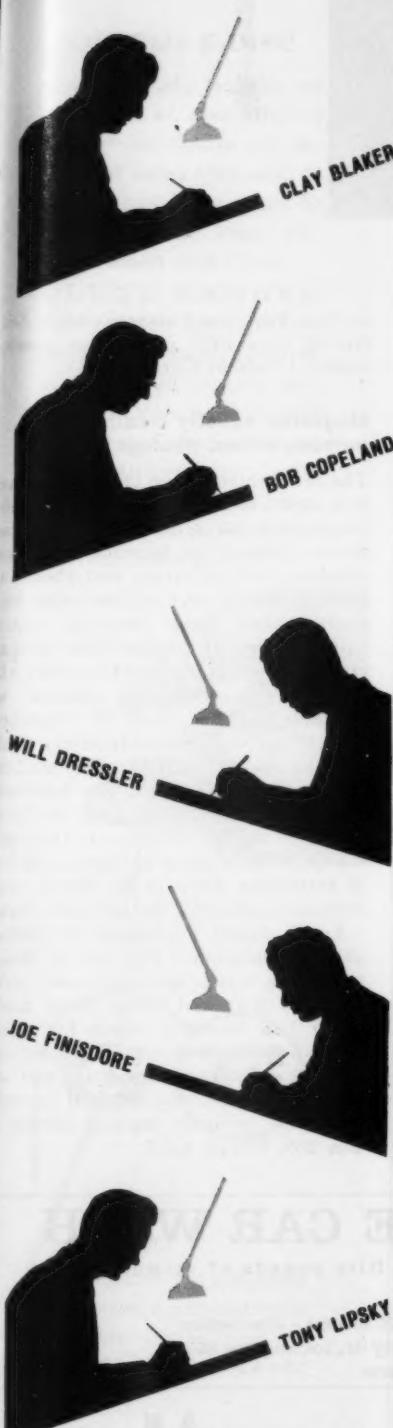


TV Guide ADs Frank note Philadelphia entries Elton-he a d , right, editorial art director of TV Guide, points out one of the magazine's entries to John W. Brown, promotion art director, at the Philadelphia Art Directors Club 23rd annual show. Piece pointed at is a Groucho Marx cover by Al Parker. TV Guide had 20 entries ac-

cepted for the show—14 from the promotion department, six from editorial.

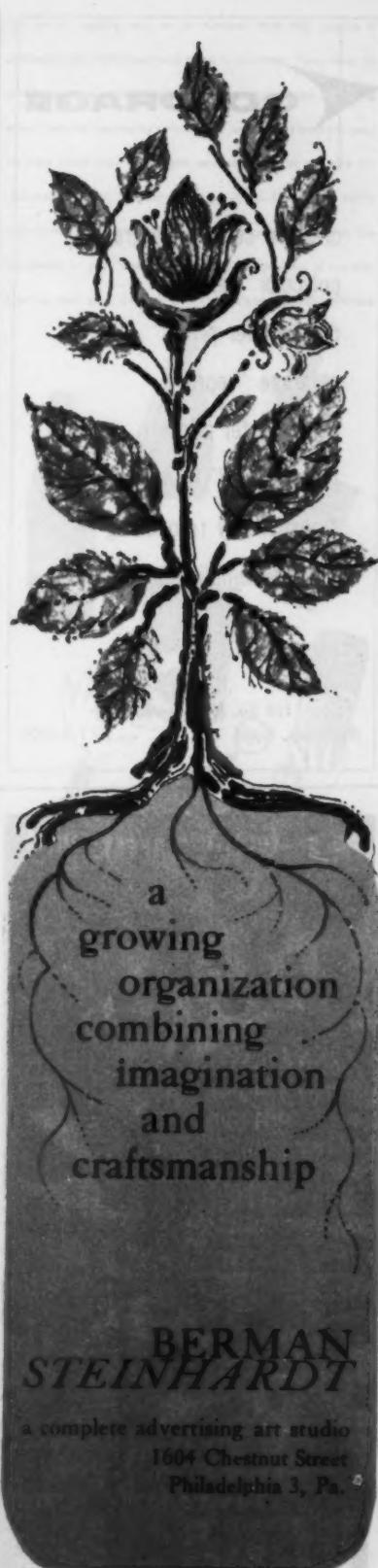
Philadelphia clips

Royer & Roger Inc. new Philadelphia branch, at 12 S. 12, a complete art service, industrial and sales promotion concentrating on technical subjects, is managed by Edgar Lloyd Wright, formerly account man for R&R in New York and St. Louis. He's a nephew of Frank Lloyd Wright . . . Milt Dubins designed unique booklets for *Typographic Service, Inc.* Postery pages with line illustrations of equipment have paragraph of type explanation at bottom, sometimes over illustration, with headline of subject placed vertically and used in contrast color, along left hand page margins . . . Recent exhibits at *Lambertville House* featured work of John Folinsbee—landscapes and portraits. Folinsbee, who has lived in New Hope since 1916, has won three Hallgarten prizes at the National Academy of Design and more than 30 major awards. Exhibit of etchings and lithographs by the late M. Frank Emann was held in the *Candlelight Lounge*. It marked the first show of etchings held at Lambertville House . . . Work of alumni, at *Philadelphia Museum School of Art*, on exhibition March 29 through May 3 was chosen by panel of nationally known artists, designers, ADs and fashion personalities. Advertising, illustration and photography were judged by Richard Cummins of *Erwin Wasey, Ruthrauff & Ryan*; Charles Evo of *Gray & Rogers*, Walter Reinsel of *N. W. Ayer & Son, Inc.* A special exhibit by Joseph Hirsch, Museum School alumnus, occupies one part of main gallery. Photographers Irving Penn and Ben Somaroff, illustrators Rudolf Freund and Henry Pitz, actor-artist Staats Cottsworth, are represented in the show . . . Reed Warren, ad and public relations agency, appointed by *Pusey and Jones Corp.*, manufacturers of papermaking machinery, shipbuilders and fabricators of heavy metal and structural steel. They built caisson legs for two Texas Towers, the offshore early warning stations . . . Sam Irving is new AD for Philadelphia branch, *W. B. Doner* agency . . . Howard Alber, designing and consulting from new address, 2004 Pine St. . . Considine-Hebenstreit studios repping Tom Vroman and John Huehnergarth in Philadelphia . . . Nelson Steinhardt has been appointed to the board of directors of the Youth Orchestra of Greater Philadelphia . . . Elaine Kahn, who does decorative drawings, now associated with *Berman/Steinhardt* . . . Elwood Bauhof from Ayer, back to Arndt, Preston, Chapin, Lamb & Keen.



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on the West Coast



L. A. photographers Siegfried R. Guttermann and Meryl L. Darsey of the Siegfried/Darsey Studio of Los Angeles, have been awarded the Professional Photographers' Association of Southern California annual trophy.

Presented at the PPASC annual awards banquet, the trophy was given to Siegfried/Darsey for color illustrations. The partners have between them over 30 years of professional photography experience. Before becoming a partner in Siegfried/Darsey, Darsey had worked for Nick Murai and the Sarra organization in New York, and had headed a color lab in Tucson, Ariz. He was top man in his class when he was graduated from a professional photography course. Guttermann holds B.S. and M.A. degrees, taught fine arts and photography both

in New York and California while free lance since 1937, opened his present studio at Carthay Circle in 1951.

Magazine equally credits authors, artists, photogs

The first contents page of the first issue of a new women's magazine, Eve, published from Playa del Rey, Calif., has tabular listings for features and page numbers, authors, artists, and photographers, probably the first time artists and photographers have received credits equal to that of writers. The unique credit listing was suggested by Eve's AD Ray Rich, formerly art director of Escapade magazine. Rich, 32, a member of the Los Angeles Art Directors Club and the Society of Illustrators, studied four years at Chouinard Art Institute, has been represented in both the New York and the Los Angeles Art Directors shows. With Ed Kysar he won an Award of Distinctive Merit in the recent 13th Annual Los Angeles Art Directors show.

Eve is second publication of Enthusiasts' Publications. The first is Road and Track, a class sports car book, published by John and Elaine Bond. Eve's editor Jane Morrison reports Eve's policy will be to present, in a sprightly style, news of interest to active and up to date women. Material will include "different" cartoons. Mailing address is Box 269, Venice, Calif.

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West coast clips

Promotional and ad campaigns by *Simpson Logging Co.*, Shelton, Wash., and *Simpson Redwood Co.*, Arcata, Calif., feature room interiors by leading designers *Rex Goode, Matt and Lyda Kahn, Marvin Culbreth, Paul Laszlo, George Nakashima, William Pahlmann*. Agency: *Merchandising Factors, Inc.*, San Francisco . . . San Francisco artists were among recent top award winners: *Ed Renfro* won first grand award for best outdoor poster of 1957 at Chicago Outdoor Advertising annual competition with Chicago Tribune poster for *Foote, Cone & Belding's AD Jules Beskin*. *Bill Kapra*, still life illustrator, won second and third awards in painted bulletins and 24-sheets, respectively, in Food Products division. For *California Packing Corp.*, through agency *McCann-Erickson*, *ADS Don Putnam and Lee Ruggles* . . . Exhibition at *Joseph Young's Mosaic Workshop*, Los Angeles, presented over 30 original mosaics designed for the home, executed by *Young's* adult classes . . . *Irma Jonas*, co-director of the *Positano Art Workshop*, Positano, Italy, announces *Young* has been appointed a member of the Workshop's 1958 visiting faculty during June. The Workshop conducts courses in painting, drawing, ceramics and mosaics, from May through October, has a unique travel-study plan. *Miss Jonas* and *Young* also plan an Italian mosaic tour which will combine the study of Byzantine mosaic masterpieces, other work, and social activity. Tour leaves early in July. Details from *Young*, 8426 Melrose Ave., Los Angeles 46. *Young* has also been invited by the *Institute of Industrial Design, Haifa, Israel* to conduct an advanced course for architects, during 1958 . . . *Eliot Elisofon*, Life magazine photographer, recently addressed student body and friends of *Art Center School*. Reproductions of six of his Life stories were on view at the *Art Center* gallery. *Elisofon* has been in Hollywood for *Columbia Pictures*, consulting on color for the film, *Bell, Book and Candle*, starring *James Stewart* and *Kim Novak* . . . *Al Giella*, formerly with *Sales & Magnante*, is now a representative with *Harte-Coleman & Associates* . . . *Harte-Coleman* has also added *Dave Broad*, decorative illustrator, who is from Milwaukee where he won several Art Directors' awards . . . *Point-of-Purchase* division of *Screen Process Printing Association* will present display case histories Aug. 21 in San Francisco, day before opening of the *SPPA International Convention and Show*.

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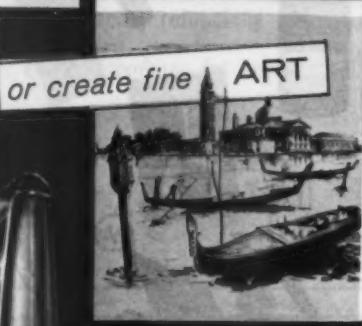
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ART DIRECTORS BUFFALO: BBDO upped Donald J. Dolen from creative chief, Detroit, to creative director, Buffalo . . . CHICAGO: Leslie Gorman, who's been president of Gorman, Graves, Inc. art studio for 13 years, now AD in collateral art dept., Leo Burnett Co. . . . GREENSBORO, N. C.: Hege, Middleton & Neal name as partners Robert L. Wrenn, assistant AD, and Carl R. Rich, production mgr. . . . KANSAS CITY: Austin Harmon, new creative director at Hal Sandy Inc., was advertising manager of Goldman Jewelry Stores. He's treasurer of the KC AD club, was president of Gifts & Decorative Accessories Assn. . . . NEW YORK: Deane Updike, new president of H. B. Humphrey, Alley & Richards, Inc., was executive vp and creative director. A member of the AD club, he will continue creative supervision. The agency's AD Harold Miller and copy director Paul Field have been named vps . . . Freeman (Jerry) Craw, AD of Tri-Arts Press, is now a vp . . . Rollin C. Smith Jr., vp in charge of art since 1950 at Ogilvy, Benson & Mather, now senior vp . . . Jack Skolnik, formerly AD at Doherty, Clifford, Steers & Shenfield, now head AD of domestic and Canadian divisions, Morse International . . . Bob Farber, AD at Irving Serwer, now a member of the Type Directors Club . . . Daniel L. Carangi, who's been AD for Puck, now named promotion mgr. . . . Ellwood H. Baugh left N. W. Ayer for associate AD post with Arndt, Preston, Chapin, Lamb & Keene . . . Milton Ackoff now AD at Richard K. Manoff, from group head AD at Grey . . . Jay Glogower, at Street & Finney, from Cunningham & Walsh . . . Irving Kramer, consultant artist/designer, back here, at 162 E. 93 St., Brooklyn, PR 8-6037, from Washington, D. C., where he was AD for the Housing and Home Finance Agency . . . Louis J. Amandolare, who was AD of Kirk and Brown before organizing LJA, Inc. in 1957, renamed his agency Petrick, Amandolare and Daynow, Inc. He's president . . . Victor Trasoff, AD at William Douglas McAdams, now a vp too . . . William Serio, formerly Woman's Day promotional AD, now at Medical Economics where he's ADing three publications—ME, and RN (for nurses) and Risa (for residents, internes, and senior students). He buys freelance artwork and photography for them. And he's got a spot open for young assistant to do layouts, type spec, etc. Contact him at Medical Economics, 550 Kinderkamach Rd., Oradell, N. J., Colfax 2-3030 . . . First one-man show by Arnold Hoffman Jr., AD for New York Times Magazine, book review and the special sections, at Esther Stutman Gallery, 835 Madison, May 7-31—abstract and semi-abstract oils . . . Michael E. Callieri, new AD at Hilton &

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Riggio, was with Lewin, Williams & Saylor . . . New associate AD at Kramer Associates is Garland Powell . . . QUINCY, MASS.: Warren Clark upped to art supervisor at S. Gunnar Myrbeck & Co. . . . PHILADELPHIA: Frank Eitenhead, AD of TV Guide, explained operation of his department at the magazine's new headquarters, suburban Radnor, when a group of New York tv and agency people toured there recently.

ART & DESIGN ANN ARBOR: University of Michigan Museum of Art has reopened its extensively renovated galleries with special exhibitions—loans from the Cranbrook, Detroit, and Toledo museums, and new accessions, continues through middle of June. Prof. Charles H. Sawyer is museum director . . . ATLANTA: Painting of the Year exhibit May 4-18, at Atlanta Art Association Galleries. Judges for the contest were Lloyd Goodrich, associate director of Whitney Museum of American Art; Roland McKenney, art historian and museum director; and painter William Thon . . . BOSTON: Conger Metcalf, artist, assistant professor of art at Boston University's school of fine and applied art, was third guest "creator" on new radio series, The Creative Way, WEEI . . . Peter D'Arcangelo joined creative dept. at S. Gunnar Myrbeck & Co., in Quincy. He's been with agencies in Boston and New York, is a grad of New England School of Art . . . CHICAGO: Bundy-Freiday Studio encouraging staff in creativity by sponsoring competitions. Reason: to "break away from the conditioned approach to art, and to create new art forms." . . . DAYTON: First Annual Exhibition of Advertising and Advertising Art, co-sponsored by Dayton Advertising Club and Art Center Dayton, organization of about 150 ADs, artists and suppliers. Winners announced at joint dinner May 1. Exhibit chairman, Norman Schaefer . . . DES MOINES: Art Directors and Artists Association heard Jay B. Peterson, president of Minneapolis agency Kerker Peterson Hixon Hayes, say that although surveys and statistics cannot replace true creative ability in artists, artists should increase their understanding of research principles through training and study programs. His agency conducts weekly seminars with outside consultants as lecturers . . . DETROIT: Two firms sharing space and providing expanded services to clients are Werle Photographic, advertising and editorial photographers, and Frank Higgs Associates, ad artists. They're at 1025 Brush and Lafayette, sixth floor. Curt Weskainies and Frank Kelly to be sales reps for both firms . . . LOS ANGELES: Art Dimension is new ad design studio, 4020 W. Third St., offers design, humorous, fashion and realis-

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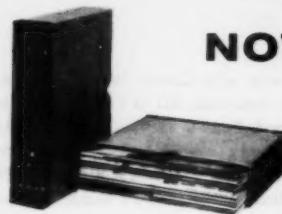
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tic illustration, plus copy. Staff: Lloyd Chase, former AD for Ad-Research agency; John Jasek, designer; Lois Jasek, fashion illustrator; June Chase, copywriter . . . Art Center School reports work of its former students and grads totaled nearly 15 percent of entries accepted in the New York annual show, 43 percent of 13th Annual Western exhibit . . . Kaiser, Sedlow and Temple, Inc. of New York appointed Sigmund S. Matthes, Hollywood ad and promotion specialist, its west coast rep. KST reports it's only operation of its kind (independent creative advertising) with full time east-west creative staff in movies and tv. New California address: 16231 Dickens St., Encino . . . MILWAUKEE: Ralston Crawford, who did the series of paintings based on his eyewitness view of atomic bomb test Able at Bikini, held retrospective show covering his 24 years' work. Show was assembled by Edward H. Dwight, director Milwaukee Art Center. Part of the lithos to be seen in St. George's Gallery, England, for spring show . . . NEW YORK: Society of Illustrators' Art Career Clinic to feature on May 10, Russell S. Dixon and J. Roy Parcells, vps of Jim Nash Associates, on Careers in Package and Product Design, and May 24, How to Get a Job

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in Art, by Ben Clement, High School of Industrial Art; Isidore Ganels, supervisor, art unit, New York State Employment Service; Lester Rondell, past president, Art Directors Club and chairman, scholarship committee, Society of Illustrators . . . Series of ads for Chemco, designed by Jay Harper Studios, receiving attention. Chemical Week magazine—one page ad won first prize in recent Reader Feedback Survey. Harper operates as general art service . . . Delta Brush Mfg. Co. announces its new building, 120 S. Columbus Ave., Mt. Vernon, open to visitors . . . New general art service, Graphicmark, established by Mel Michaels and Buddy Robbins, will rep illustrators too, 114 E. 40, MU 2-6137 . . . Hyman Schmierer, chairman of Pratt Institute's Annual Career Conference, reported more than 400 students from over 100 high schools participated . . . Exhibition of outstanding work produced by students at State Academy of Plastic Arts, Stuttgart, Germany, department of graphics, held at School of Industrial Art. German school's under rectorship of noted painter Prof. Manfred Henninger. Graphics dept. conducted by Professors Walter Brudi, Eugen Funk and Karl Roessing . . . Lippincott & Margulies appointed two new account design directors,

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and promoted vp Norman A. Schoelles to chairman of plans board, named Charles Finesilver director of package planning dept. and Albro Downe its creative director. The two new design directors: Bernard Flynn from L&M's own design staff, and James Hight formerly with Lester Beall Associates . . . Flexo-lettering—trick photography and process lettering—now at 305 E. 46 St., PL 3-4943. Added space, extra facilities, for development of more processes and effects . . . Ed Berkovitz, Carnegie Tech grad who has been active as designer, client contact and studio executive, left Charles E. Cooper, Inc. for Comart Associates, Inc., as sales manager . . . American Heritage AD Irwin Glusker will AD AH's new publication slated for September appearance, *Horizon*. Horizon will cover the arts—"entire span of mankind's creative talents," and be a book in format with hard covers, case-bound, printed by letterpress, gravure and offset on three textures of fine paper, use about a third of each issue's 144 pages in full color. No advertising . . . Korey-Hall Associates, (Dick Hall and Stan Korey, formerly of Black Star), 56 E. 56, MU 8-1016, new art and photography reps, have Paul Himmel, men's and women's fashion photography; Alfred Gescheidt, photographic illustration; Jason Kirby, decorative art; Marlene Rothkin, art illustration . . . Carlotta Noël, former art buyer at McCann-Erickson sales development, now repping for Art Department Inc., 342 Madison, YU 6-6050 . . . Latest children's book by cartoonist Tomi Ungerer is the third in his series about the pig family, the Mellöps. This time the Mellöps strike oil. Tomi, who came to the United States two years ago, has been doing cartoons and illustrations for some of the top magazines too . . . First prize of the Art League of Long Island was awarded to Modest Stein a day or so before he died here recently. The old-time pen and ink newspaper artist, 87, also used to do photographic portrait work in Hollywood before his return to New York 15 years ago . . . Artist Adolph Treidler celebrated a double 25th anniversary this year as he started his second quarter century serving two of his clients. For the past 25 years he's done all the posters for the Furness Steamship Co., and for 25 years he's done everything from posters to postcards and office design for the Trade Development Board of Bermuda . . . Dan Cassel of Comart Studios has a new baby girl, Robin Emily (third child) . . . Brussel-Smith has returned from study abroad. Now at 328 Cherry St., Bedford Hills, N.Y., Central 2-3384 . . . Designer-illustrator and now author Tony Palladino produced his first book, *Once There Was A General*, for Franklin Watts, Inc., publishers. It's a simple little

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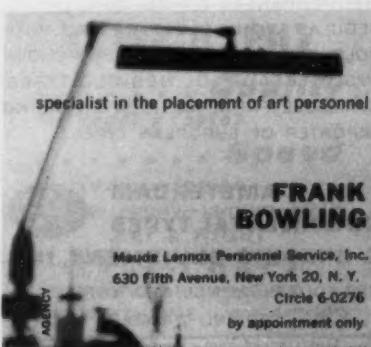
A Division of Lanston Industries Incorporated

24th & Locust Streets

Philadelphia 3, Pa.

Type set in Monotype face Bodoni

SPECIFY MONOTYPE • SPECIFY MONOTYPE



VERSATILE

IN
CONDENSED
REGULAR
EXTENDED
BOLD
BOLD EXT.

FROM NEBIOLI, ITALY'S LEADING TYPEFOUNDRY, COMES MICROGRAMMA, A FRESH SANS SERIF: SQUARE IN FEELING, STRONG YET SUBTLE IN ITS SUNNY MEDITERRANEAN GRACE. CONDENSED, REGULAR WITH BOLD, EXPANDED WITH BOLD. SIZES 6 TO 36. SEND FOR SHOWING OF BEAUTIFUL NEBIOLI TYPES, AVAILABLE FROM AMERICA'S LEADING IMPORTER OF EUROPEAN TYPES:

AMSTERDAM
CONTINENTAL TYPES
& GRAPHIC EQUIPMENT, INC.

268 FOURTH AVENUE, NEW YORK 10, N.Y.

SPRING 7-4980

Lithographed from a reproduction proof.

MICROGRAMMA

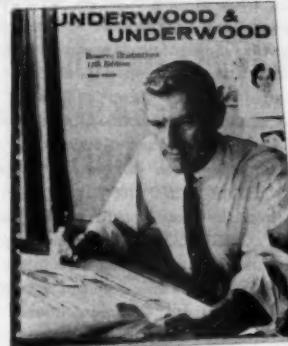
trade talk

in Good Housekeeping's April issue . . . **Chuck Barnes**, AD for U. S. Atomic Energy Commission, has been appointed chairman for exhibit coordination and design for Second International Conference on Peaceful Uses of Atomic Energy, to be in Geneva Sept. 1-13. Overall design contract to **Walter Dorwin Teague & Associates**, New York . . .

PHOTOGRAPHY

Life's Chicago photog **Francis Miller**'s unique concealed photography technique made for big story for his publication, as well as aiding the FBI. Miller used Model I Robot Camera concealed under his tie, held in place by tie clip. Camera was preset for distance and exposure, at 1/20 sec. at f3.5, using fastest film. Pictures made by cable release held in pocket. Noise of camera shutter is almost inaudible, but slight whirring noise of film wind is covered by well-timed cough . . . **Lee Salsbery**, Washington, D. C. photographic illustrator, has opened branch service office in Richmond with **James Richard** as manager. It's at 13 S. Third St. Will offer ad illustration in b/w and color. Salsbery has also opened second complete studio in Washington area—on ground floor of S. Kann Sons' Co. new warehouse, West Hyattsville, Md. It'll be used for large set-ups, such as furniture shots. Photog **George E. Blalock** will be charge . . . World's youngest photog now is also the world's youngest ad man—that's "Junebug" Clark, 8, who was made honorary member of the Junior Advertising Club of Detroit. He's the son of Mr. and Mrs. **Jee Clark**, ad photographers of 20 Bartlett, Detroit . . . Closing date for 1958 PP of A national print exhibit July 3. The convention and trade show to be July 20-25 at Conrad Hilton, Chicago. **Yousuf Karsh** will lead the portrait program. There'll also be a commercial program, an industrial program—National Industrial Photographic Conference . . . March 15 issue of **France Actuelle**, distributed from 221 Southern Building, Washington, D. C., is all about French contributions to photography. Articles on French photographers of distinction, French movie stars, latest developments, history . . . **Nat B. Feuerman** now repping **Paul Radkal**, MU 7-1851 . . . **Anthony J. Cavendish**, who has worked throughout Europe for U.P. (he covered the Poznan riots and early phases of Hungarian rebellion) heads new European division, Commercial Photography Division of United Press, headquarters in London . . . Eric Eisenberg reps **Bert & Stan Rockfield Photography**, 10 W. 33 St., LO 5-2255 . . . Leslie Gill, leading still-life photographer known especially for soft-focus pictures, died at the age of 49. The noted artist/photographer had been AD of House Beautiful magazine and for BBDO before establishing his own photography studio in 1935. •

NEW PHOTOS IDEAS CATALOG



UNDERWOOD & UNDERWOOD ILLUSTRATION STUDIOS, INC.

319 East 44 Street 646 North Michigan Ave.
New York 17, N. Y. Chicago 11, Illinois

Gentlemen:

Please send me a copy of your new catalog, "Underwood Reserve Illustrations, Eleventh Edition," showing representative sampling from among thousands of new stock photographs now available. I enclose \$2.50 to cover cost. (In N.Y.C. add 3% Sales Tax)

Name _____

Address _____

City _____ State _____



For Artists' Needs

PHONE

E. H. & A. C. FRIEDRICH CO. Artists Materials Since 1868

40 EAST 43rd STREET
Murray Hill 2-2820

140 WEST 57th STREET
Circle 7-6608

363 Lexington Ave.
Lexington 2-0300

In New York
Henry H. Taws, Inc.
1527 Walnut Street
Rittenhouse 6-8742

In Philadelphia

H C COLOR SLIDE
DUPPLICATES
25mm — STEREO
QUALITY with QUANTITY
HAMILTON COLOR
127 N. 2nd St., Hamilton, O.

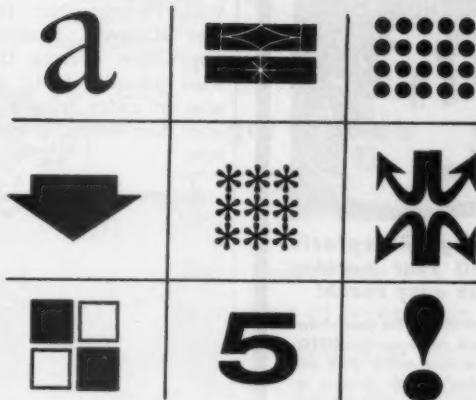
(continued from page 44)

guests, Design Forum of St. Louis, toured new offices of Monsanto Chemical Co., were served dinner, heard from Bill Lang, Monsanto's director of industrial design, saw film, *The World that Nature Forgot*, dealing with plastics, saw exhibit of Monsanto's export advertising... Named to represent St. Louis at the New York NSAD annual meetings were Joseph Dettling, AD of Gardner Advertising Co., and H. Davis Clymer, AD with Southwestern Bell Telephone. Dettling a past president, Clymer now first vp of club.



Philadelphia prizewinner The illustration's a stopper, the unique headless ad

message (in Century Schoolbook) will be read therefore—so, no head to distract from single impact of page design. This mostly b/w page ad (only color is red, in beginning capital letter, phrase naming product in upper right column, and for sig line, bottom of right column) won top place in the third annual Match the Experts clinic held at the Minneapolis Advertising Club recently. Philadelphia office of Erwin • Wasey, Ruthrauff & Ryan created unusual ad to tell story of unglamorous product (Keasbey & Mattison Co.'s asbestos-cement pressure pipe). Judges' comments include these: From Hal Stebbins of Hal Stebbins, Inc., Los Angeles, "...this will get more than a trickle of attention... easy, informal, informative." From Fairfax Cone, founder and chairman of the executive committee, Foote, Cone and Belding, "...a fine stopper layout and illustration in a field that could be and has been largely without



IMPRESSIONS

*all kinds
all sizes
all styles
all clean
make your
good impressions
with*

WALTER T. ARMSTRONG, INC.

ADVERTISING TYPOGRAPHERS

35 north tenth st.

philadelphia

RETOUCHING ASSOCIATES

*Transparency Retouching
Assembling & Duping
7321 BEVERLY BLVD., LOS ANGELES 36
WEBster 8-2117*

FREE



"Palito Patter" keeps you posted on the latest and best in artist materials and equipment. Get your copy. Write to—
Dept. AD-3

TYPOGRAPHY

*..... Quality
for today's tastes
..... Speed
for today's tempo
FOUNDRY • LUDLOW • LINOTYPE • REPROS
DAY & NIGHT
LEXI-CRAFT
T.Y.P.O.GRAPHERS
111 EIGHTH AVE. • WA 4-5069*

ROTO-TRAY



\$5.95

**The Revolving Receptacle
that holds all your working
tools within easy reach!**

No more mess and clutter on your drawing board or work table—the ROTO-TRAY will hold almost every item you reach for in a day's work. And it revolves to bring just what you want right to your fingertips. Diameter 10". Made of moulded lifetime plastic mounted to revolve on a steel base.

Choice of 4 Colors!

Maroon Antique Ivory
Fire Red Ebony

Write on your letterhead for
200-page catalogue of art sup-
plies. "An Encyclopedia of Artis-
tists' Materials."

ARTHUR BROWN & BRO.
2 WEST 45TH ST., NEW YORK

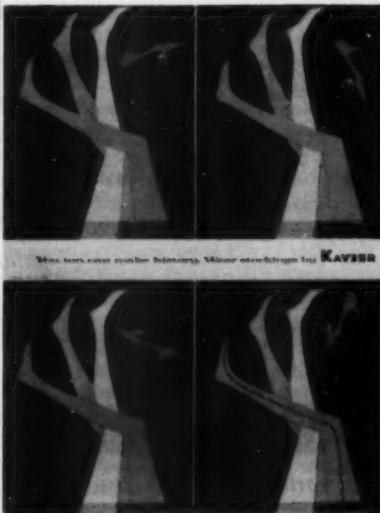


news

(continued)

drama in presentation."

ADs: John Bythrow and Herman Volz. Photographer: Dan Moerder of Mel Richman Studios, Philadelphia. Copywriter: Warren Donahue. Model: Russ Gazzara, of Mel Richman Studio, who sat under dripping showerhead for over three hours, to get satisfactory picture.



**Movement ties
the theme**

Campaign for Julius Kayser & Co. hosiery and gloves achieves rhythm in ads with gimmick of movement of related item—not featured product—set off against product illustration. In eye-catching stocking ad, four black panels have artwork of blue, green and red-tan stockings in same position, the red flower-decked pump moving.

Don't quit, Son!

You can make a success of that Art Supply store, Son. Just stock the products of the Eagle Pencil Company. I mean Prismapastel Matching Sticks and Pencils and Prismacolor Art Pencils. And don't you forget Turquoise Drawing Pencils, Cleantex Erasers and the four grades of Charco Pencils, either! Take a tip from your Dad, Son. Most experts use Eagle most often!

Kurt H. Volk, Inc.
TYPOGRAPHERS
228 East 45th Street
New York 17, N.Y.



news

X-ACTO KNIVES



essential art tools ...

Use X-acto replaceable-blade Knives wherever a surgically sharp edge is required...for Stencils • Friskets • Silk Screen Retouching • Mat Cutting • Montage • Etching • Scratchboard

x-acto
Inc.

FREE! BUYING GUIDE for
X-acto Artists' Knives, Tools,
Art and Craft Sets.

48-97 Van Dam Street, L.I.C. 1, N.Y.



**NEW!
1957-58
IMPROVED
copy-fitter
68 PAGE EDITION
with most complete index of
lowercase, caps, small caps**



only \$5.95

1560 type faces 4 to 24 pt.

Fast, accurate, DIRECT VISUAL CONTROL. Streamlined Copy-Fitter makes it easy to fit type like an expert. Thousands of users—endorsed by graphic arts leaders. Plastic bound, with all scales needed for copy-fitting in the precision die-cut Vinylite type-casting gauge. Your best buy for \$5.95! Money-back guarantee. Order now—at art supply stores or direct:

ARTHUR B. LEE, 25 West 45th St., New York 36
Judson 2-3877



Lewis STUDIOS, Inc.
10 S. GROVE ST., EAST ORANGE, N.J.
Orange 7-1889

news

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Art Direct

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Other distraction, with a purpose, is line of type along angled stocking, lower right, that has briefest description of product line. Headline "You, too, can make history. Wear stockings by Kayser" is same for all ads in campaign, except that "gloves" replaces stockings in ads for that product. Head here is Lettering, Inc.'s No. 1099-8. Cherry ad is for Kayser gloves, an effective two color piece with red for cherries on hat and the one that eventually drops from gloved fingers to glove sleeve, bottom right. Red is repeated in sig. Design and artwork by Advertising Associates' AD Betty Fraser.



Richmond artist wins seal design contest

Mrs. Kathrine Rowe, Richmond, Va. artist and wife of Kenneth Rowe, associate AD, Lindsey & Co., won the 1959 Christmas Seal design contest conducted by National Tuberculosis Association. First prize, \$500, was presented by Governor Stanley. Mrs. Rowe designed both the winning and runner-up design. The design competition, open to all artists in the United States, is held every year, with designs chosen in October for use two years later. Last fall there were about 500 entries from which a panel of artists picked top specimens, to be presented to members of the TB association who decide winners. Basis of choice is primarily warmth and human interest. Four colors used in winning design here are red, gold, green and black, lettering in gold. Seals are printed offset.

Three Richmond AD club members who won certificates of merit received them from Governor Stanley. They were Al Cascino, AD of Cargill & Wilson, Inc.; Ashton Mitchell, AD, Miller & Rhoads, and Bob Meachum, AD, Cabell Eanes, Inc. Mrs. Harry L. Smith Jr. of Charlottesville also won a certificate of merit. Five of the top 10 competitors were Virginians. The state's artists submitted more designs than artists from any other state, reported W. W. Wendt, executive director, Virginia Tuberculosis Association.

Mrs. Rowe, mother of three, has a bachelor of fine arts degree from Richmond Professional Institute, has ex-



get to know TYPO...philadelphia

Every type of machine to handle every kind of typesetting job. An organization of over two hundred and fifty people who know how to use them skillfully. Mail jobs are on their way back to you within hours. Daily messenger service to New York and Wilmington.

TYPOGRAPHIC SERVICE INC

1027 Arch Street, Philadelphia 7, Pa., WA1nut 2-2715

TYPO PHOTO-COMPOSITION INC

1010 Arch Street, Philadelphia 7, Pa., WA1nut 2-2968

New York Office 122 E. 42nd Street, Murray Hill 2-2560

Wilmington Office 920 Shipley Street, Olympia 8-4229

Professionally Screened PERSONNEL in the fields of

- ART
- PHOTOGRAPHY
- ADVERTISING

AD

BR 9-8900

art materials for the cigarette-smoking artist

THE PALETTE ART CO.
436 Madison Ave. at 49th St., PL 3-7338

GEORGE SAMERJAN

Your corporate "personality" achieved through a planned visual continuity of graphic art and creative design

editorial design direct mail sales promotion campaigns point of sale packaging

80 WEST 40TH ST. NEW YORK 18. LONGACRE 8-7257



"Dependable? ...certainly,
it's CRESCENT illustration board!"

CHICAGO CARDBOARD COMPANY / 1240 N. Heron Ave., Chicago 81, Ill.

write for a free sample, today

Keelinimg simple as...
ABC
MEASURE
SQUARE UP
AND PASTE

CHECKS
ACCURACY
AT A
GLANCE

THE ORIGINAL Accurate
KEE-LINED
BOARD

STRATHMORE
BAINBRIDGE Bristol
SMOOTH & REGULAR
22" x 29"



Leading art studios are acclaiming Kee-Lined Board as the way to make fast and accurate keylines, cut your studio production costs, now! Ruled, easy to follow, blue guide lines drop out on camera.

Order now from your nearest art supplier or write
to us for the name of your nearest dealer.

Graphic Aids INC. 202 Francis Palms Bldg.
Detroit 1, Michigan

CALL
Bruno Junker. MB 7-3572.
808 FIFTH AVE. NEW YORK 17

FOR TECHNICAL ART • AVIATION, MISSILES, ASTRONAUTICS • MAPS OF ALL KINDS, BIRDSEYE VIEWS

news

(continued)

hibited at the Virginia Museum of Fine Arts, and is now a free lancer. She illustrated The Numbered Year, a novel about Jamestown, by Margaret Denny Dixon. Husband Kenneth Rowe has also had a show at Virginia Museum of Fine Arts. The Rowes' 10-year-old daughter Evie has produced two Christmas Club ads for The Bank of Virginia.

News notes

Art Directors Club of New York, 4As, Association of National Advertisers, Advertising Agency Production Club of New York, and the American Association of Newspaper Representatives are jointly sponsoring Third Annual Newspaper ROP Color Conference, Sept. 15-17, at Waldorf-Astoria. Will feature Editor & Publisher's second annual competition for outstanding ROP newspaper color reproduction of national food or general subject ads during 1957-58. Entry deadline July 1. Blanks from Arthur Brashears, Secretary, ROP Color Conference, Room 403, 141 E. 44 St., New York 17 . . . Turck & Reinfeld, Inc., New York printing company, has revived their annual book jacket design contest. Judges will give main consideration to sales appeal of jacket—allowances made for type of book, market. Entry forms from Book Jacket Contest, Turck & Reinfeld, Inc., 207 W. 25 St., New York 1. Entry deadline, Dec. 1 . . . Largest one-year campaign for Scott Paper Co.'s Waldorf toilet tissue, \$1.2 million, will be 100 percent print—in papers and four magazines. On the west coast, outdoor 24-sheets will also be used. Scott's director of advertising, Thomas B. McCabe, Jr., noted, "This campaign aims at the fastest possible image building for the new Waldorf . . . We can do this best in print, four-color advertising". Campaign will continue Waldorf's price appeal, but subordinate this to fashion image . . . A prize of 500 pounds sterling (about \$1400) will be offered for the best new design of an alphabet of at least 40 letters for the "Proposed British Alphabet", called for in the will of the late George Bernard Shaw. Contest to be decided by British Public Trustee, advised by panel of experts. Purpose of new design—to enable English to be written without indicating single sounds by groups of letters or by diacritical marks. 16 letters must be vowel sounds. Details from John Bryant, president, Pitman Publishing Corp., 2

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W. 45 St., New York 36 . . . National Association of Art Services working for records of business figures, in percentages from the industry, to be used in mutual tax problems, charting business trends, etc. A form guide will be set up for members to work from . . . Subliminal-FCC has not yet (at Art Direction press time) spoken its mind on the new technique. Although networks are not using it, independent stations may. Rep. William A. Dawson, (R., Utah) notes KTLA, Los Angeles, will install the equipment. Dawson thinks that the technique, "if it does work . . . should be strictly regulated" . . . Canadian view on Subliminal-CBC's moderator Frank Willis was quoted as stating that network's test of the technique — by Subliminal Projection Co. — was a failure . . . Meanwhile, new company, Adpro, formed in New York, will sell SPC's equipment, mainly to movie houses. Owner, Leonard Gruenberg . . . Polyethylene squeeze can for syrup eliminates drip, its user reports. Timber Trail syrup comes in the new table use can manufactured by Bradley Container Corp.

tv film

(continued from page 35)

Society.

"It's getting pretty exasperating hearing constant griping about one another. I sometimes wonder how we ever accomplish anything when there seems to be so much disrespect for each other's ability to contribute to the success of any particular film project.

"We all know that a successful feature film requires a closely-knit team of writers, producers, directors, actors, scenic designers, special effects and a dozen other behind-the-scenes technicians. For my money the making of a film commercial is very often more difficult than a feature film because of the extreme critical demands of the subject matter. It requires the closest possible coordination. So how about it?"

These expressions of people "on the in" are the vocal basis for a more dynamic TV commercial age—an age when the average viewer can criticize and contribute to the standards of commercials; when clients reveal one idea or product without brow-beating and confusing; when skilled personnel will be given proper recognition; when greater respect, faith, understanding, compassion and loyalty become the industry's moral code.

It is toward this end that film men are striving. It is toward this end that agency craftsmen must also strive. •

JACK WARD COLOR SERVICE DUPLICATE TRANSPARENCIES

**SAVE TIME, SAVE MONEY,
GET BETTER RESULTS.**

Why buy less than the best . . . JACK WARD COLOR SERVICE duplicate transparencies, assemblies, and separation negatives give you the utmost in color fidelity, can save up to hundreds of dollars on your engraving costs. Be assured you are getting the best that money can buy. Write or phone Jack Ward Color Service about your very next color problem.

Also Custom Processing of; Ektachrome . . . Anscochrome . . . Slides . . . Dye Transfer Prints . . . Art Copies . . . Printons . . . Type "C" Prints . . . Kodacolor . . . Ektacolor.

JACK WARD COLOR SERVICE, Inc.
202 East 44th Street, New York 17, New York
MURRAY HILL 7-1396

MORILLA

brings you the most popular scratch board ever to invade the American shores. Already acclaimed all over Europe, Morilla recently introduced it to the American artist and the results were amazing. So acquaint yourself with



British

SCRATCH BOARD

The most delicate lines can be scratched without chipping. Perfected surface offers an infinite variety of treatments.

and it is inexpensive!

SHEETS 11x14"
WHITE or BLACK

SHEETS 19x25"
WHITE or BLACK

Ask your dealer about Morilla's
"ESSDEE" but accept no substitutes.

Samples and folder available

The MORILLA Company
330 E. 23rd St., New York 10, N. Y.
706 So. Magnolia, Los Angeles 5

Name it . . .

Creative Printed Specialties: inserts, wrappers, bands, shelf strips, coupons, booklets, STAMPS & SEALS: trading, premium, approval, promotional, safety labels: packaging, special other, dealer aid, shipping, advertising, TYPES: any size, shape, color, or adhesive . . . for any purpose, service, FORMS: toll, flat, padded, carbonized sets, die cut, Ian folded, embossed, punched APPLICATIONS: gummed, ungumed, heat seal, Free Design Service, Send for Ideas Kit.

You got it!

Next time you need printed specialties—in a hurry—Russ Hopcraft, our plant manager, is your man. He'll help plan your job . . . and hustle it through our modern multi-process plant. Our art studio, typography shop, engraving plant, bindery, 300 craftsmen and all 80,000 sq. ft. of specialised equipment are at your disposal. Satisfaction guaranteed... on-time deliveries.

EVER READY

Creative Printed Specialties

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PLYMOUTH 8-5500 . . . Ext. 228



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KURSHAN AND LANG'S IMPROVED PROCESSES THAT TAKE THE GAMBLE OUT OF COLOR REPRODUCTION

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A fine color print process using the DYE TRANSFER method of reproduction. These are the highest grade of color prints yet available with assured accuracy of matching your original art or color transparency.

REPRO-DUPE

Duplicate transparencies of extremely high quality with no loss of color or contrast and which match your original art or transparency as closely as is possible. The necessary retouching to maintain an accurate match with the original is included in the price.

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TYPOGRAPHERS INC

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GR 5-7850

A SUPERIOR MESSENDER SERVICE

COPY CLEARING HOUSE

Pick-up and delivery of art, layouts, portfolios, mats, plates, copy, press releases, photos, etc., etc.

COPY CLEARING HOUSE

12 years of experience meeting deadlines of newspapers, agencies, artists, photographers, type houses, printers.

COPY CLEARING HOUSE

12 years of savings—averaging 20% to 30%—for our mushrooming customer clientele.

COPY CLEARING HOUSE

Puts out the simplest, graphic presentation of its rates in the business. No gimmicks, no hidden extras.

COPY CLEARING SERVICE

Foot and motor service. Our policy is to be overstocked on help—so that you are never shortchanged when you need speed.

COPY

CLEARING

HOUSE



MU-4

2568-9

Offices throughout Manhattan
MAIN OFFICE - 233 PARK AVENUE (46th St.)

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The big course, the most dramatic benefits! the whole big Kodak how to attend filled with

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STORY SKETCHKIT

a handy aid to quick preparation of TV storyboards



SKETCHKIT contains a heavy, lightweight SKETCHBOARD, 13 1/4" x 18". Animation pages are of standard dimensions.



Fifty large sheets of animation paper (13" x 18") are furnished. It is punched to fit the animation pages.



For thumbnail sketches the plastic SKETCHMASK is used. It has sixteen panels, rounded corners, movie screen proportions.



thumbnails are now made invitingly simple by neatly formed frames. Ample space is allowed for audio and video notes.



For finished sketches, the kit contains 50 sheets of audio and video pencils, six panels to a sheet of high grade bond paper.



Panels may be separated and mounted on final storyboards. Additional paper always available, mailed at a nominal cost.

Designed by
animation artists, it
provides the same
type of equipment
used in major studios.

Available now to
artists and writers
in television and film
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a monthly feature

DIRECTIONS by Stephen Baker



The art director is only as good as his copywriter

A few weeks ago we were exposed to an exhibit of the best-looking advertisements of the year. It was interesting to see how many of these award-winning layouts had a darned clever—and sound—ADVERTISING IDEA to start them off. Practically all of them.

It seems to us that the writer with whom the art director has the fortune, or misfortune, of co-ideating his advertisements can either make him famous or, in a subtle way, eventually put him out on the street looking for another job.

How many art directors are there sitting numbly at their drawing boards who might prove geniuses if given half the chance? We all know a few. Their minds are as lively as any of their co-workers; they have the taste and talent that make one art director stand out from the rest. What they haven't got is a certain someone a few offices down: a copywriter with some top ideas of his own.

Hand a sparkling headline to an imaginative art director and his eyes light up like a small child who has just been offered a piece of candy. The art director knows that if he puts in the time and effort the end result will be a powerful ad—and possibly an award winner.

Give the same art director an idea that is a dud to begin with and the chances for an effective advertisement are highly remote—even if the transaction is accompanied by such honeyed words as: "You're so good, you'll be

able to make it come off." Chances are he won't. No one, not even the best art director, should be expected to "save" a half-baked, sloppily thought out idea—although he can be expected to make a good one even better.

Rare is the client naive enough to buy a beautiful picture that might run to thousands of dollars but which has no sales message in it. Few layouts are accepted *only* because they look so superb. Approval or rejection from the advertiser is usually based on what the ad is trying to say. Even an original Rembrandt is worthless to the client if it does not tell his story right, and so is the art director's best artistic effort. The copy pitch has *got to be right*.

* * *

It is surprising how little attention agency management gives to seeing that their top artistic talent gets the best writing support—and, of course, vice versa. It seems that even the most expensive art directors may find themselves coupled off with writers a great deal less expensive—and less talented. Like it or not, these art directors must abide by the notions of the copywriters. The results do credit to no one.

Among the most valuable assets of an agency can be its artist-writer twosomes. Agency management, like the football coach who encourages his passer-receiver combinations, should search out, train and, if necessary, even coddle such precious combinations. Only from a well-matched pair will the best be gotten out of the art director—and out of the writer, too.